

Vol

THE NEW YORK DRAMATIC MIRROR

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MRS. CYRIL NORMAN.



Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

L. E. Miller, manager of the Miller-Wallace Comedy company, made his professional debut as Bill Burke in Mark E. Swan's new play, *A Dangerous Game*, in Rapid City, S. D., on the evening of Dec. 19. Mr. Miller is said to have met with marked success.

An original opera, entitled *Cleopatra*, written by Ad. Phillips and I. Neuman, has been accepted by Lillian Russell. It will be produced by Canary and Lederer at the Casino next Fall.

Edward Houghton, a member of the Boston Comedy company, has written a four-act drama entitled *The Way of the World*.

Victorien Sardou has completed the play he has been writing for Charles Frohman. The manuscript is on its way to this city. Much is expected of the piece, as Sardou says he has worked upon it solely for the last six months. Although no official announcement to that effect has been made, it is a fact that the piece is for John Drew. It is said to be much stronger in its dramatic interest than Americans abroad, the last play of Sardou's produced here.

Will R. Wilson, author of *The Inspector* and other plays that have succeeded at "popular" theatres, has sold the American rights of *Among the Pines* to William Stafford. Mr. Stafford was connected with the management of *The Struggle of Life*.

George Feydeau, author of *The Other Man* and *The Sportsman*, is directing rehearsals at the Palais Royal, Paris, of a play of his entitled *Le Fil à la Patte*.

The report that E. L. Clayton has completed the libretto of *The Viking*, an opera which E. E. Rice has bought, is a trifle premature. She is putting the finishing touches to it. It is a burlesque, not an opera.

W. V. Patmore, the English author, is writing a melodrama. It is to be staged at a London theatre.

Rose Coghlan says that she has several as yet unacted plays in her possession.

C. J. de Porto-Riche, author of *Amoureuse*, one of the most daring of modern dramas, in which the celebrated Mme. Rejane made a great hit at the Odéon in Paris some years ago, has just finished another play for Rejane. As its heroine is Marion Lescaut, it can be imagined that M. Porto-Riche has again accomplished something that will make Paris, and then other cities, talk.

Harry St. Maur and Captain Alfred Thompson are the joint authors of a sensational melodrama called *The Immigrant*.

Henri Lavedan, author of *Prince d'Aurac*, from which Clyde Fitch adapted *An American Duchess*, has withdrawn his new play from the Comédie Française. In January it will be staged at the Odéon.

Edward Pailleron has grown tired waiting for Jane Hading to play the part he wrote expressly to suit her peculiar talent in his last play. He has arranged accordingly to cast Mme. Brandes for it. Pailleron waited a year and a half for Hading. He insists that the piece be acted shortly. He is afraid many of its incidents would lose much of their point if the production were delayed. The work is more serious and dramatic than any Pailleron has yet evolved.

A Man Among Men is the title of William C. Hudson's melodrama, to be produced at the Fourteenth Street Theatre in March. It will be tried on the dog somewhere on Feb. 12.

Sardou is surprised that it should be reported in the United States that his drama, *Sans Gène*, at the Paris Vaudeville, is anything else than a success. He writes: "This report is an injustice to me. *Sans Gène* is the greatest success in the career of the Vaudeville. I consider it, too, the greatest success I have made. Its receipts surpass those of *Famille Benoétin*, *Nos Intimes*, *Dora* (Diplomacy) and *Fedora*, for a similar length of time at their first presentation. *Sans Gène* has been played more than fifty times, and its nightly receipts average \$1,350.

Jules Lemaitre, author of *Les Rois*, has been commissioned to write a play for Sarah Bernhardt. The title is to be *Agrippine*.

The fact that Oscar Wilde abandoned a

trip to America to see Rose Coghlan's production of *A Woman of No Importance*, may alter his decision to saturate New York society in the play he is to deliver for the Empire Theatre stock company.

ABOUT BLIND TOM.

A strange state of affairs was in the Supreme Court, before Justice Truax last Tuesday, when a motion was made to punish Elise Bethune, as the committee of the person and estate of Blind Tom, the pianist, for contempt, in not having paid an order issued by Justice Andrews for \$1,044 to Irene Ackerman, administratrix of the estate of Daniel D. Holland, for legal services rendered to Blind Tom. John McGroone, who appeared for the motion, said that nothing—not even the emancipation proclamation—had ever freed Blind Tom, who is held in slavery to-day as strong as that before the war. Blind Tom had been the slave of John G. Bethune, Mr. McGroone said, before the war, but until 1865 was still regarded as the slave of the Bethune family. At this time it was decided that there must be an accounting of the earnings of the blind pianist, which had been taken by Bethune as his own property, and judgment for \$1,000 was entered against the Bethune estate. The case went to the United States Court, and Tom was declared to be a lunatic. Mrs. Elise Bethune, a daughter-in-law of the deceased master of Tom, was made his guardian. Blind Tom had since given concerts, it was said, but Mrs. Bethune claimed that he had played on a salary, which has been used in his support, and that she had not paid the amount directed because there are no funds of the estate available. On the other hand, it was said that Blind Tom had earned about \$33,000 since Mrs. Bethune had been his committee, and that a tract of land which he has purchased at Navesink Highlands should be credited to Blind Tom's account. No decision in the matter was made.

THE PASSION PLAY AT ELDERADO.

Negotiations have been quietly progressing for some time for an early Summer production, on an elaborate and costly scale, of Salimi Nore's original *Passion Play* at Elderado, under the direction of John W. Hamilton. The scenery and costumes will cost \$20,000, and it is believed that the first week's receipts, ten per cent of which will be distributed among the various religious societies of this city during the season, will equal the outlay.

It will be remembered that there was some talk of presenting this piece last Summer, and the project was abandoned only on account of the lateness of the season. A syndicate are behind the scheme and have instructed Mr. Hamilton, who is the prime mover, to spare no expense in properly doing the play.

It will be done, it is proposed, in several of the large cities of the country subsequent to its presentation across the river. Mr. Hamilton has already selected Robert C. Hillard for the role of Pontius Pilate.

THREE DRAMATIC EVENINGS.

Mr. L. J. B. Lincoln is arranging three dramatic evenings at each of which a new play will be read in advance of its regular production, with a cast of professionals. There will be neither scenery nor costumes. The plays will be discussed afterward, dramatists, critics, authors, artists, managers, and players participating. The audiences will be limited to a select list of subscribers. The first reading will take place on Jan. 11. Among the patrons of these dramatic evenings are Mrs. Wilbur A. Bloodgood, J. Wells Champney, Edward Fales Coward, Richard Harding Davis, Charles Bernard, E. A. Dittmar, Mary Mapes Dodge, Mrs. C. A. Doremus, Mr. and Mrs. Harrison Grey Fiske, Clyde Fitch, Daniel Frohman, J. Cheever Goodwin, W. D. Howells, Mrs. Burton Harrison, Madame Janaschek, F. F. Mackay, Brander Matthews, Agnes Booth Schofield, E. C. Stedman, R. H. Stoddard, Lorimer Stoddard, Augustus Thomas, and Nelson Wheatcroft.

HE WAS THE WAGER.

The stage hand at the Opera House, Lafayette, Ind., objected to placing the property trunk of *A Jeezy Time* company on the stage, contending that it was too heavy and would require two men to boost it up a flight of stairs. Manager E. B. Fitz, of the company, who weighs 270 pounds, is a man of brawn as well as adipose tissue. Mr. Fitz assured the stage hand that he could carry it up himself. The stage hand bet ten dollars that he could not. The wager was accepted. Manager Fitz shouldered the trunk, which weighed 250 pounds, and put it on the stage. This should be a warning to unwilling stage hands.

A NARROW ESCAPE.

Helen Gilmore, of Stuart Robson's company, had a narrow escape from death recently. In Fort Wayne, Ind., the company was forced to take a train at 4:30 A. M. As a change was to be made in 100 hours Miss Gilmore did not care to take a sleeper, and getting into a sleeping car by mistake started to walk through it to the drawing-room cars. The cars had been uncoupled, and just as Miss Gilmore reached the platform they separated and she fell between them. Fortunately the cars did not run together again, as they frequently do, and Miss Gilmore escaped with a shaking up and a nervous shock.

C. B. Hawkins, late special engagement Show Acres, at liberty. Address, Simmonds and Brown, 1127 Broadway, N. Y.

GOSSIP OF THE TOWN.

Mary L. Berrell fell down a flight of stairs at her home in this city a few days ago, and broke her collar bone. She is recovering.

Herbert E. Sears is with John Dillon in *A Model Husband*.

Charles Mortimer, leading man, Dan Costello, comedian, and J. A. Wallace, of the Miller-Wallace comedy company, were all ill with la grippe on Dec. 20 in Rapid City, S. D.

J. J. Jaxon, stage manager of the Baker Opera company, is confined to his room at the Hotel Monopole, New Haven, Conn., by rheumatic gout.

Alone in London will be produced in cities and a repertoire in smaller towns by a company of which Ellen Vockey will be the star and William DeShetlev leading man, under the management of A. St. Lorenz, with J. D. Hutchinson in advance.

W. G. Collinge, manager of Evelyn Gordon, writes that this actress is meeting with success through Illinois and Wisconsin in repertoire. Her company includes W. A. Brummell, G. J. Hugh, C. L. Beeken, C. Del Vecchio, J. N. Todd, C. A. Riggs, W. W. Marks, B. lie O'Rourke, Stella Layton, Sylvia Del Vecchio and Bonnie Del Vecchio. Miss Gordon will star next season in a dramatization of Wilkie Collins' novel, "His Evil Genius."

The Grand Opera House at Eau Claire, Wis., narrowly escaped destruction by fire on Dec. 15, but was saved through the heroic efforts of Manager O. F. Burlingame.

Jack Hirsch, who claims the credit of bringing in the largest company so far this season, has identified himself with the World's Fair Exposition at the Grand Central Palace. Early next month Mr. Hirsch will take a company of vaudevilles to the Bermudas and West Indies.

According to the London *Stage* the performance of *As You Like It* by the Professional Woman's League in this city has led to arrangements in London for a series of Shakespearean performances by women. *As You Like It* will be the first, with Frances Ivor as Rosalind. The event will take place in a West End theatre, under the management of Leonard Outram. But here even the managers were women.

Manager John J. Magee writes that Ezra Kendall's *A Pair of Kids* opened its season at Port Chester, N. Y., on Dec. 22, and that business has since been very encouraging. The company includes Henry Winchell, Lena N. Jones, John J. Magee, Gilbert Sarony, Belle La Verde, Herbert Denton, Lily La Verde, Leslie Harper, Robert A. Magee, and Nellie Gilbert.

Ernest Allen and wife (Carrie West) have been re-engaged for their former positions with Agnes Herndon, as stage manager and leading lady. The tour opened at Pattsburg, N. Y., on Christmas Day, to a crowded house.

Southern papers speak in praise of the work of Lea Van Dyck, prima donna of The Little Tycoon company.

Children of the Roman Catholic Orphan Asylum and of the Hebrew Orphan Asylum enjoyed America at the Metropolitan Opera House last Wednesday and Friday afternoons upon invitation of the management.

Maurice Drew's players, supporting Lizzie Kay Uimer, are resting this week on account of illness in the company.

The Twelfth Night Club will hold its annual reception on Saturday evening, Jan. 6, at the Berkeley Lyceum. Elaborate preparations are making for the occasion.

The Ella Fontainebleau company opened the new opera house at Dryden, N. Y., last night.

W. A. Whitecar, in the leading part of the *White Squadron*, and George F. Hall and Laura Almosino, in the comedy roles, continue to win the praise of the press.

At an invitation matinee at the Lyceum Theatre last Tuesday, Edwin S. Belknap illustrated what he called a monomime, entitled *The Rendezvous*. Mr. Belknap, wholly in pantomime, described a woman making her toilet for the street, after which she wrote and despatched a letter and departed to meet the person to whom the letter was addressed. Then the actor personated a man—presumably the one to whom the letter had been sent—at his toilet, and his departure. The meeting of the couple was then shown pantomimically; their departure for supper; and afterward the driving away of the woman in a cab, the door of which she shuts in her escort's face. Accompanying music for the piece was written by William Marie. Mr. Belknap preceded this sketch with a monologue in dialect, telling of the adventures of a Frenchman in New York.

Harry C. Chapman, manager of Bernard's Columbia Dancing Carnival, writes from Lamar, Mo.: "It is an ill wind that blows no good. We are playing benefit engagements for the poor this season, assisted in each place by local talent, and so far have found it a big success. We produce our carnival, for which we costume throughout and have special scenery, using from sixty to two hundred persons. We have played some very successful engagements in the larger towns of Kansas and Missouri, among them Kansas City, Lawrence, Fort Scott and Carhage. We play here for the Knights of Pythias on Jan. 4 and 5 before going to Texas. The company includes Prof. George Bernard, proprietor and manager; Harry C. Chapman, business manager; Hattie Bogart Chapman, treasurer."

Mrs. A. Dore, who was recently successful in a suit against her husband, has sued C. E. Landis, her attorney, to recover alimony paid to him for her account and alleged to have been retained by him. Landis admits having received the money—\$200—but claims to have expended a part of it with the plaintiff's consent and he retains the rest as a counsel fee.



This is an excellent portrait of Ada Farrington Dunn, this season the principal contralto with Frank Daniels' Little Puck company. It shows her in the costume she wears in the third act of that funny farce. Miss Dunn is a beautiful girl, with expressive eyes and a splendid figure. She has been on the stage only three years, but during that brief period she has risen rapidly in her profession. Previously to her dramatic debut, Miss Dunn was a church choir and oratorio singer. She is known as Mrs. Ed. W. Dunn in private life.

The Alba Heywood company have canceled all of their Eastern dates on account of dullness in the manufacturing districts, and are playing return dates in the Southwest.

Speaker Crisp, of the House of Representatives, and Colonel John R. Fellows, laughed at 1402 from a box at Palmer's last Wednesday night.

William H. Sherwood, manager for Dan McCarthy, writes from New Haven, Conn., that on the nineteenth week of *The Rambler* from Clare, last week, business was large, and that the company had experienced but two losing weeks. The houses ranged from \$200 to \$800 in one-night stands in New England, and one night has been good with the attraction in Canada. In the nineteen weeks but one night has been lost, and that was caused by inability to get a Sunday train out of Halifax.

Amv Russell joined Dan McCarthy's company at New Haven, Conn., last week as did also Lou Ripley, who replaced Ada Roswell. Robert Sheridan joined this company in Paterson, N. J., yesterday, and will play the part of Father James.

The funeral of Charles R. Thorne took place on Dec. 17 in San Francisco. Several members of the profession attended, and Mrs. Sarah R. Cooper read appropriate selections from the scriptures.

Juliette Downs has been engaged for the ingenue role in *Gloriana*.

Charles T. Ellis has been rehearsing his new company in the revised version of *Count Caesar* at the Park Theatre. Robert J. Lonnely, of the *World*, author of *A Modern Mephisto* and *The Cannon Ball Express*, has so altered the piece that Mr. Ellis is seen to better advantage than before. Mr. Lonnely is at work upon two new pieces, one of which is for Helen Mera.

Gloriana opened its Western tour in Kansas City last week. It is under the management of Thomas W. Ryley, with Emily Pancker in the title role, supported by George W. Barnum, Alf Hampton, George Parsons, Juliette Downs, Eugene Elmer, and J. G. Glenney. The booking and advance work are attended to by P. S. Matton.

A member of the Miller and Wallace Comedy writes to *The Mirror* from Rapid City, S. D.: "Business in South Dakota is very dull. Many of the mines and mills have closed, throwing hundreds of miners and day laborers out of work. Deadwood, Lead City, Sturgis, and in fact all this part of Dakota, is suffering from the great money stringency, and any show, no matter how good, will lose money here."

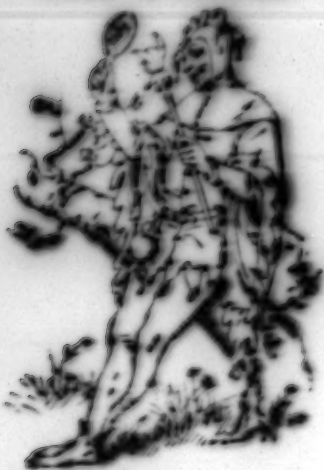
Alexander Salvini and Paul Kester had a company of unusual guests at the Star Theatre recently, when Mr. Salvini appeared again in *Zamar*. They were the Swarov family and Lizzie Stanley, gypsies of noble rank, who appeared in native costume.

Jefferson, Klaw and Erlanger have adopted a new principle for Louisville, Nashville and Memphis for next season. They control theatres at these three points, and in order to give all of the attractions that may want to play them an opportunity to do so, they have decided to book companies for two nights and a matinee in each place, so as to facilitate the routes of all companies that may want to go through the South.

If you want play books, photographs, or popular songs, send stamp for catalogue to Study Department, New York Dramatic Mirror.

The attention of managers is called to C. B. Newsome's announcement that he has liberty.

THE USHER



The receipts in this city on Christmas night were up to the average, but the matinee houses on that holiday were bad, as a rule. The same order of things prevailed on New Year's Day.

Reports from out-of-town coincide with the experience of the New York theatres.

The holiday season, on the whole, disappointed most managers. But their luck is not nearly so bad as that of the storekeepers. They counted upon the Christmas buying to help them out of the slough of despond. In the majority of cases our big stores did not take in forty per cent. of the usual December receipts. And now they are cutting down salaries and wages and are turning off every employé that can be dispensed with.

The depression is confined to no country and to no class; it is worldwide and universal. England, Italy, Spain, Germany, Australia and India are suffering more than the United States.

It seems to be one of those disastrous derangements of the currents of trade and of money circulation that occur at long intervals and that are beyond the control of human laws.

In the nature of things it cannot last long. Readjustments will lead to recuperation and—in our country especially—the recuperation will be rapid, once that it begins.

On the whole, I think we are better off than the foreigners. The theatres have done more business this season in New York than either in London or in Paris.

For the information of the curious, I beg to say that upon the best authority I have it that no papers in any suit have been served—up to the present writing—upon the officers of the Professional Women's League.

Should it be placed on the defensive in a legal action, the League will doubtless be able to give a good account of itself.

The newspapers have biased themselves with respect to this matter, but the League's members remain silent and show no signs of apprehension.

There are members of The Voyage of Sunette company who are expected to be funny by the management. In fact, they were specially engaged for that purpose.

The actors in question affirm that they are willing—nay, even eager—to comply with the management's very natural requirements, but they protest that the adapters have squeezed the humor from the original French piece—admitting that it possessed any—as thoroughly as the wine-presses of Bordeaux extract the juice from the luscious grape.

On Wednesday night some of the comedians decided that they must be comic at any price, so without informing anybody they interpolated a scene or two of their own devising.

The new scenes went well. They got several laughs. This was a startling novelty, and the actors congratulated themselves. But next morning a rehearsal was called; the adapters proudly declined to accept the innovations, denouncing them as impertinent pervasions of their text.

The result is that Sunette makes her voyage amid funeral gravity, and the comedians are seriously debating whether they ought not to throw up their parts on the ground that they were not engaged as chief mourners.

Fortunately, The Voyage of Sunette is a splendid show, presenting a rarely equalled wealth of spectacular features, and, therefore, the woes of the comedians are drowned by the glare and the glitter.

Something ought to be done to check the wholesale pirating of plays that is going on in the West and South.

For a time, several years ago, this species of theft diminished; but this season it has broken out with increased virulence.

A concern in Chicago that boldly furnishes copies of manuscript plays at nominal prices is the source whence the pirate gangs draw their supplies.

It is about time for managers and owners of plays to unite and demand of Congress an amendment to the copyright law, making play piracy an offence punishable with a fine and imprisonment, or both.

The actual pecuniary injury that honest men suffer by the outrageous appropriation of their property by the play thieves is enormous. Time and again attention has been called to the means of remedy, but the indignant protest that the individual makes to the stealing of his property changes to listless apathy the instant that action for the general welfare is asked.

Our copyright law—so far as affording adequate protection to the owners of plays is concerned—is an absolute failure. The freedom with which dramatic property is misappropriated is disgraceful.

I am confident that a combined effort by

those interested will result in remedial federal legislation. No effort has yet been made in that direction.

Thousands of dollars have been spent fruitlessly in litigation by individual managers to save their property from thieves. Theatre managers in the small towns throughout the country are either blamably ignorant of the character of the rascals they harbor, or morally indifferent to it; for the majority of them continue to violate decency and honesty by giving stage-room to notorious stealers of plays.

Concerted action should be taken and at once. Congress might be induced to act during the present session. Several members of the House and of the Senate have assured me personally that they are confident a remedial amendment, if presented under the proper auspices, will pass.

Ministers have been occupied so much with social and political reforms this Winter that they have had less time than usual to devote to the subject of the theatre. One of their number, however, endeavored some time ago to make up for this neglect by pouncing upon Bronson's Howard's Aristocracy.

George R. Wallace, of the First Congregational Church, in Saginaw, is the name of this minister. He denounced Aristocracy, which he went to see, in unmeasured terms, and Bronson Howard has sent a letter to a Detroit newspaper—the *Free Press*—answering Mr. Wallace's strictures.

Had the minister pitched into Mr. Howard's piece on artistic grounds, had he said that it was an affront to the intelligence of the American public to hold it up as a brilliant satire upon anglo-mania, as a strong, consistent, masterly, or great play, a good many judges of dramatic work might have been found to agree with him. But Mr. Wallace objected to Aristocracy for other reasons—pulpit reasons, in fact.

Mr. Howard's answer is well worth reading, since it expresses views regarding the attitude of the church toward the theatre that are sound and sensible, and I think they will find an echo in many minds. The dramatist says:

There is deep significance in the fact that an evangelical clergyman has at last gone to see a play before expressing an opinion of it. This indicates so strong a sense of justice and fairness that I am bound to acknowledge his entire sincerity, and to regard his remarks, however emphatic in denunciation of the comedy, as many and straightforward.

I am extremely sorry that the Rev. Mr. Wallace while acting in this highly praiseworthy manner, has discredited his own profession by coarse and insulting language. Such terms, applied to an author, as "he lies," "contempt," "infamous," and "grotesque," in the public criticism of a literary work, have a strange sound on the lips of a respectable man. Whatever else may be charged against its members, the "Aristocracy" seldom tolerates the use of language so low as this man seems to have used in his denunciations.

But, all the same, Mr. Wallace has set a very good example to all fellow-clergy-men, and I trust that his brevity will not blind them to it. The drama is one of the most dangerous powers of social life. Our clergyman are a great body of honest and determined men, for the most part bent on doing good in the world. Instead of ignoring the drama, so terrible forceful when wrongly directed, they should see every play that a dramatic drama to write or to manage to produce. They should stand guard over the theatre, like earnest men, in the protection of society. The world needs their power in this direction, and the drama will be a little better for their intelligent watchfulness and energy.

In this connection I have heard it said, with what basis of truth I am unable to say, that the bitter obliquity of Mr. Howard's Aristocracy owes its origin to unpleasant experiences suffered personally by the author in England several years ago. He is in that country now, by the way.

In the name of The Museon I desire to acknowledge and to reciprocate most heartily holiday greetings and wishes from hundreds of friends, both in and out of the profession.

It is pleasant to know that the course of this journal is watched constantly with a lively interest by its readers and supporters, and I am free to admit that to those actively engaged on its staff the consciousness that a sentiment akin to affection has developed toward it among the thousands of professionals to whom it goes forth every week in the year acts as an incentive for unremitting effort.

It is The Museon's hope and wish that during the new year just begun the sun will shine brightly upon the world of the theatre and that all the disappointments, all the hardships, all the losses, and all the failures of '93 will be forgotten beneath the influence of its cheering rays.

Few were sorry to say farewell to the old year; but I think it is worthy to be remembered for the courage, the pluck and the brotherhood of the profession that its dark days brought into strong relief. It takes times that try men's souls to reveal those qualities.

Here's for A Happy New Year!

AN AMUSING DEVICE

The advertising staff of the Empire Theatre, Chicago, keeps in the advertising bill room of that house, subject to steady change, as new acquaintance come to the front, an entertaining diagram characterizing the "shows," agents and stars that visit the Empire. A copy of the diagram has been sent to The Museon, by I. A. Solomon. It is an interesting—and in some respects an amusing—device. Among the stars that figure in it are Mark Murphy, Thomas Keough, Arthur Hamilton, Jesse M. Hall, Sadie Hanson, Doré Davidson, Ramie Austen, C. L. Davis, John L. Sullivan, Thomas E. Murray, Lew Dockender, Dan Sully, J. Griffith, Clara Morris, T. Farrell, J. W. Kennedy, Belle Stoddard, Milton Nobles, and carried out from the names of their respective agents are remarks by the advertising staff characterizing each attraction.

Harry Corson Clarke played "the knowing friend," and W. H. Fitzgerald the part formerly taken by Kate Davis in Sydney Rosenfeld's burlesque, The Fringe of the Froth of the Crust of Society, at Herrmann's Theatre last week.

AN ACTOR'S COMPLAINT

There has been some unpleasantness in the Lillian Kennedy organization. The following letter gives an actor's version of his experience with the management.

BOSTON, Mass., Dec. 26, 1903.

To the Editor of the Dramatic Mirror:
Sir—Two weeks ago, in answer to an advertisement in your paper, I wrote to C. Hassefunder, manager of the Lillian Kennedy company. I stated in my letter that I was at liberty for juveniles and light comedy, my experience and full particulars. A week later I received a letter from him as follows: "Join company at Dayton, O., at the latest, Friday, Dec. 15. Can sign contracts up to your arrival. Where it will be on hand in time." I answered in the affirmative, and later received a telegram identical with the letter.

Knowing him to be a responsible manager, I joined, as per letter, at my own expense. On arriving at Dayton I called on Hassefunder, who informed me that he was very busy, and was to attend the matinee and watch the juvenile part in *She Couldn't* (which, by the way, is a barefaced imitation of *My Bosom Cousin* Under the Juggler), and several other copy-righted plays. I was later given the part, and asked to attend a reading rehearsal of a new piece on Sunday.

Sunday night a man who had rehearsed the new piece came to me, saying that he was obliged to make some changes in the cast of *She Couldn't* (which, by the way, is a barefaced imitation of *My Bosom Cousin* Under the Juggler), and that he would play the juvenile part, and that he would cast me for a double—two strong dialect character parts; two parts entirely out of my line, and which it would be silly for me to attempt to play.

Up to this time Hassefunder had said nothing to me in regard to the contracts, which I was to sign on my arrival, and after the above information I concluded it was time for me to have an understanding with Hassefunder. I asked him to sit down in the reading room as I wished to have a talk with him. Upon my mentioning what had just been said to me in regard to parts and that I was there to play juvenile and not character lines, he flew into a passion, said "his contracts (which I had not yet seen) called for him, people to play anything they were cast for; that I would have to settle it with his stage manager," and rushed out of the room. Still no contracts "signed on my arrival."

On Monday morning the stage manager called at my room. I informed him that I would attend no more rehearsals until my contract was signed, and Hassefunder consented to continue the task I tried to have with him the night before. I was informed that he would not see me, that my business must be settled with the stage manager, who later called and asked for the two juvenile parts which had been given me.

I took this as a dismissal, and as my funds were low, I decided to leave Dayton that evening before incurring any more expense, and to take legal means of getting justice from a manager, who engaged me for a line of business, who brought me no miles and yet refused to take me. Before leaving I sent a letter to Hassefunder for a settlement as I was to leave on the evening train. To this I received no reply.

If you will kindly publish these few facts it may be the means of putting other unscrupulous professional managers on their guard against a man who is ignorant of the fact that the actor still has certain rights which the law will support.

Yours respectfully,
CARROLL CLARKES.

C. Hassefunder, business manager of Lillian Kennedy, says that on Dec. 2 a notice was posted notifying the members of the company that the tour would close on Dec. 16, at Dayton, O., as a new play was in preparation to take the place of *She Couldn't* (which, by the way, is a barefaced imitation of *My Bosom Cousin* Under the Juggler). On that date Mr. Hassefunder says that every member was paid the week's salary, according to a custom that had never been departed from during seven successive seasons.

"We found," continues the manager, "that our new piece required alteration, and we decided not to take it on the road until next season. Two people that came on to rehearse were given their railroad tickets back to their homes. We guarantee that we have fulfilled all our obligations and paid off in full every member of the company."

QUID PRO QUID

The Pittsburgh *Dispatch* rushes forward with greater haste than grace to defend the papers of that city against an article in "a certain dramatic paper in New York," alleging that a paper in Pittsburgh observes the *quid pro quo* system in its notices of theatrical attractions. The Museon contained the article referred to by the *Dispatch*. No Pittsburgh paper was individually mentioned in it. But from a glance at the amusement columns of the *Dispatch*—advertising and reciprocal—and from knowledge as to the columns in other Pittsburgh papers devoted to the theatre, it is quite evident to The Museon that the *Dispatch* recognized the dimensions of the coat cut in the article referred to, and at once proceeded to put it on. A correspondent at New Castle, Pa., writes relative to the matter:

"Why is it that the variety theatre and museum that advertises liberally in the *Dispatch*, get extended notices, while the leading theatres, which do little or no advertising in that paper, are totally ignored? I have been a reader of the *Dispatch* for a number of years, but am thoroughly disgusted with their method of sacrificing news for the sake of venting their spite on non-advertising theatres. We trust that this museum freak editor of Pittsburgh will give his readers a rest on the bearded ladies, tattooed men, and other side-show takes, and turn his attention to matters dramatic. Traveling managers should please recollect that the Alvin, Dequesne, and Bijou, the three leading theatres of Pittsburgh, are still in existence."

In a copy of the *Dispatch* at hand, the cheapest and poorest attractions playing in that city are "written up" with no regard for stage art and little respect for truth, while a notable and artistic actress as Mrs. John Drew is dismissed with a two-line statement of the fact that she is playing in that town. No inference need be laboriously drawn.

HE WHISTLED FOR THE PRINCE

Tom Browne, the American double-note whistler, who is now in London, recently whistled at the Sport Club, where a banquet was tendered to Lord Alntraven on his return from his yachting experience here. The Prince of Wales and other notable persons were present, and the Prince personally complimented Mr. Browne on his rendition of "The Mocking Bird," saying: "You whistled beautifully, young man." Mr. Browne is now appearing at the Alhambra, Prince's Hall and the Crystal Palace, and is also in demand for private musicales.

PROFESSIONAL DOINOR.



The above engraving faithfully represents Edgar L. Davenport's handsome face, which has become well known to theatregoers. Mr. Davenport's earnest and clever work as leading man at the Boston Museum for a long time has been well supplemented by his efforts since he left that theatre. At the Museum he played no less than fifty-four parts, fourteen of them being original ones, and his impersonation of Oliver St. Aubyn in *The Crust of Society* is well remembered in this city. During his stock company days Mr. Davenport ran through a series of roles that have perhaps fallen to the lot of no actor of his years in this country. Among the fifty-four parts he assumed were those of Julian Beaudiere in *Diplomacy*, Major Tarver in *Daddy Dick*, Henry Bertram in *Guy Rannering*, Henri de Targy in *A Parisian Romance*, Clement Hale in *Sweet Lavender*, Joseph Surface in *School for Scandal*, Matthew Leigh in *Rosedale*, Charles Middlewick in *Our Boys*, Dick Dowling in *The Heir-at-Law*, Jack Milford in *The Road to Ruin*, Charles Courtney in *London Assurance*, Tom Coke in *Old Heads and Young Hearts*, Ernest Vane in *Masks and Faces*, Ned Plummer in *The Cricket on the Hearth*, and many others that called for great ability and versatility. Mr. Davenport's latest hit was made in the part of Alexis Nazimoff in *Darkest Russia*, which will soon be seen at the Fourteenth Street Theatre.

Clara Knott appeared last night at Poughkeepsie with the Carroll Johnson company. The season of this company is said to be promising.

Milton and Dolly Nobles, after taking a week's vacation, resumed their tour at Middletown, O., on Christmas Day.

H. R. Jacobs telegraphed to The Museon last Tuesday that the Kimball Opera Comique company and Corinne appeared in Hendrik Hudson at his theatre in that city on Christmas to an overflowing house.

It is said that \$5,000 will be spent on the production of *Wife for Wife* next season.

J. H. Mittler, manager of the Bijou Theatre at Nashville, Tenn., wires that Alva Heywood, in Edgewood Folks, had a standing-room-only matinee and evening on Christmas, and gave the best satisfaction.

Charles Townsend, who appeared at the Opera House in St. Augustine, Fla., in *Capitan Racket*, on Dec. 23, will play a return date there in February.

While Bobb and Bennett's band was parading at Holyoke, Mass., on Dec. 15, a team belonging to the Standard Oil Company took fright and ran away, breaking a plate-glass window. Manager Bobb paid \$105 as damages.

At G. R. Bunnell's New Haven Grand Opera House and Hyperion Theatre the holiday receipts were particularly large. This proves clearly the theory that big business is impossible in that city when the colleges are closed without foundation, for the holiday throngs at Mr. Bunnell's theatres were drawn from the residential population exclusively. Mr. Bunnell has extensive advertising arrangements in the suburban towns, and excursion facilities bring many visitors from the country.

It is a well known fact that personal popularity in the theatrical business goes about as far as business ability, but when both these elements are happily blended success is assured. These notable qualities are possessed by L. J. Rodriguez, the young man who will take charge of the New Academy at Milwaukee next season. Mr. Rodriguez has organized a stock company that will back him in his new enterprise. Charles F. Pfister, a well-known millionaire, who owns and controls the Pfister Hotel, the Milwaukee Street Railway, and other enterprises, is at the head of the company. Among the stockholders are John S. George, of the C. and N. W. Railroad; General Louis Amer, Colonel W. J. Doyle, of the C. M. and St. Paul Railroad; and other prominent Milwaukeeans. The new company will take charge of the house May 1. The regular season will open on Aug. 25.

Arthur C. Aiston, acting manager of the Friends company, ran on from Cleveland to spend Christmas with his wife, Estha Williams, who is playing the part of Laura Cogan in *Old Lavender* at Herrigan's. Mrs. Aiston was severely injured by stepping in a gas hole, carelessly left open in the stage at Hanger, Me., last March, and was confined to her bed for several months. She was unable to play until a week or two ago. Mr. Aiston says that he will see the Hanger Opera House Company.

NATCHES—TEMPLE OPERA HOUSE (S. W. Langford, manager): Kate Clifton in *The Two Orphans* Dec. 25, large audience. Shipped by the

222

L. Downing and Byrne Brothers' 2 Bells are booked to appear here in January.

HAZLETON.—GRAND OPERA HOUSE (Hainbery and Eley, managers): Howorth's Dublin Dan co.

GREENSBURG.—Lombson Opera House (R. G. Curren, manager): Walter Sanford in *My Jack* (Dec. 21); good house. Cleveland's Minstrels 14; *Cupid's Chariot* 11; *The World Against Her* 12.

ROCHESTER.—Opera House (Miller and Keefe, managers): Effie Ellier in *Doris* (Dec. 21); large audience.

POTISTOWN.—GRAND OPERA HOUSE (George W. Harrison, manager): Land of the Midnight Sun Dec. 27; fair business.

WEST CHESTER.—OPERA HOUSE (U. H. Painter, manager): Annie Ward Tiffany Dec. 27; fair business. —ASSEMBLY BUILDING (M. S. Way

PITTSBURGH—**MUSIC HALL** (Arch. McDougall, manager): Walter Lake's Minstrels, Dec. 20; crowded house; performance fair. O'Dowd's Neighbors 20.

YORK—**OPERA HOUSE** (B. C. Peutz, manager): The...

The house was opened Dec. 25 with George Adams' Country Pailor matinee and evening to good business. University of Pennsylvania (Philadelphia) Glee, Banjo and Mandolin Club, a society event, drew big business. The enlarging of the stage, now completed, allows the use of every bit of scenery carried by traveling combinations. M. ...

TYRONE—**ACADEMY OF MUSIC** (M. S. Faich manager): January 8, Make-up in "Primes" Cellar Door. Large audience. H. H. Westfall, business manager. Ole Olson, co-

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adams and Will G. Kohler, managers): Carrie Louis Dec. 25-30 to packed houses at every performance.—**ITEMS:** The new Johnstown Opera House will open 25, with the Robin Hood Opera co-

THE CHRISTMAS MESSIAH surpasses anything of the kind I have ever seen, and the editor has my congratulations.

BUTLER—**ARMON** *Opera House* (George Burkhart, manager): Frank Lincoln, baritone, Dec. 1; good house; *Boston Ideal Banjo and Guitar Club* at; packed house. *Professor John De Witt* lecture, 1; packed house. *Columbia Concert* co 1; good house.

BEAVER FALLS—**SIXTH AVENUE THEATRE** (F. H. Cashbaugh, manager): James B. Macfie as Grimes; *Cellar Door* Dec. 1, as matinee and night; co 1; packed house. *Edie Kessler in Dorsey*; large co 1; packed house. *Edie Kessler in Dorsey*; large co 1; packed house. *Edie Kessler in Dorsey*; large co 1; packed house.

TITUSVILLE.—Opera House (O. E. Glass): lessee; Chip of the Old Block Dec 27; small business. The Melville Repertoire co. 2-6.

entertainments, Tony Farrell's business in Mc
Colleen Dec. 20 was rather light. The Belleville ca-
for a week opened in The Virginian at Christmas
Day matinee to fair business. The Danger Signal
WILLIAMSPORT.—LYCOMING Opera House

SMITH.—**PAK OPENA HOUSE** (Warner and Reis managers): John Kern in *The Hunter* Dec. 25, 26, three performances, to large-sized audiences. Oliver Byron in *The Plunger* in good-sized audience.

SEASIDE.—GRAND OPERA HOUSE.—George H. Miller, manager; George Dixon's Vandeville and Specialty co. Dec. 25; large house. Two Old Crowds drew large audiences 25.—CANTON or WINTHROP (John D. Mishler, manager): Land of the Midnight Sun drew crowded houses 25. It was reported to be a large house.

ALLENTOWN—Academy of Music (H. A. Worman, manager): *Leave May* Ulmer and *Marjorie Drew* co. Dec. 25 for three nights. *Rough and Ready*, *Dad's Girl*, and *The Danites* were acceptably presented to very fair business at popular prices.

• **LANCASTER**—Fulton Opera House: *Yock*

WYNEBOROUGH.—Opera House (C. M. Loomis, manager): Will o' the Wisp co. Christmas, matinee and evening, to fair business.

World Against Her Dec. 27 gave a very good performance to a fair audience.

NASHVILLE.—The Vendome (W. A. Shatt, manager): Al. G. Field's Minstrels drew large and well-attended audiences from the Grand Opera House.

well-pleased audiences Dec. 12, 13. Main Wright to good business 25-27, presenting From From Camille, The Social Swain and Man and Wife.

Supporting Co. strong and evenly balanced. Princeton Vice Clubs. Warde-James comb. 0.5 — Tess Gurne-Curry and Boyle, managers; Blue Glee proved an attractive melodrama and was well presented 25-25 but to small houses. Robin Hood is being sung the first half of this week to fairly good houses. The Co. though owned by Barnabas, Karl and McDonald, is not nearly so strong as the original one that first presented this opera here. The only

Alba Heywood in *Admiral Folsie* is unquestionably one of the Bijou's best attractions for the season.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staud, manager): Dora.

D. Fletcher, manager: Wilfred Clarke Dec. 19, 20 in Titt for Tat and Major DeBouts 21.

GALLATIN—**TOMPKINS' OPERA HOUSE:** Wilfred Clark Dec. 21; good performance to a light house. Bright Idea 2; Francis Labadie Opera 5.

CHATTANOOGA—**NEW OPERA HOUSE** (Paul R.

Albert, manager; Donnelly and Girard in The Rainmakers to light business Dec. 22. Archie Boyd in the Country Squire 25 and matinee broke the record, having the largest audience ever seen in the Opera house—at least 50 people were turned away. Performance good. Marie Wainwright in Madam, Wife and Father, Comed. Home, Talent, 26

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Marie Wainwright in Camille, Man and Wife and Fron Fron Dec. 21-23 to good business, followed beginning Christmas matinee by A Trip to Chinatown to S. R. O.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): The banner event of the season was the appearance of M-d-jeska Dec. 18, 1920, in packed houses. She appeared in The Werchast

of Venice and Macbeth. Note at, on, New Jollies at; both to light houses. The Huntley-Parry co. owned a four nights' engagement at a fair house. Charles L. Davis in Alvin Judson as: A Pretzel. — Luke: Holiday attractions, with the exception of Medeska, the decidedly light patronage. — San An-

tonio is growing apace and our players are becoming less discriminating. The hawk of Otis Skinner created a very favorable impression here. His father, by the way, entrusted your correspondent—Harry Williams, Katie Emmett's husband, is here for his health and doing well. He leaves out for a rather great hundred miles from here, out west.

make New Orleans his headquarters for the time being. M. R. Lott has contacted Howard Long.

CONTINUED ON PAGE 60

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1893.]

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents for agents list. Quarter-page, \$10; Half-page, \$15; Full-page, \$25.
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The Mirror office is open and receives advertisements every Monday until 10 P. M.

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NEW YORK. - - JANUARY 6, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—The Voyage of Suezette, 9 P. M.
ARABIAN—Cagliostro-Hiding, 9 P. M.
BOSTON—A Country Sport, 8:20 P. M.
BROADWAY—The Bostonians, 9 P. M.
CANTO—The Princess Nicotine, 9 P. M.
DAILY—Sweet Nothings, 9 P. M.
EMERALD—The Wind, 8:15 P. M.
FOURTEENTH—The Rivals, 9 P. M.
GRAND OPERA HOUSE—The Hustler, 9 P. M.
HARRISON'S—The Fugitive, 8:15 P. M.
H. B. JACOBY—The Fugitive of New York, 9 P. M.
IMPERIAL MUSIC HALL—Vanderbilt, 9 P. M.
KING AND KAT—Vanderbilt and Gossamer, 9 P. M.
LYCEUM—Sweet Nothings, 8:15 P. M.
MADISON—The Lightning, 9 P. M.
PALMER'S—The Lightning, 9 P. M.
THEATRE—The New South, 9 P. M.
STANDARD—The Lightning, 9 P. M.
STAG—Sweet Nothings, 8:15 P. M.
TOWN SQUARE—Vanderbilt, 9 P. M.

BROOKLYN.

AMERICAN—Sweet Nothings, 9 P. M.
COLUMBIA—Sweet Nothings, 9 P. M.
EMERALD—The Wind, 8:15 P. M.
GRAND OPERA HOUSE—A Country Sport, 8:20 P. M.
NEW YORK—H. B. JACOBY, 8:15 P. M.

ASKED in Boston by a newspaper man as to how RICHARD MANSFIELD's new theatre in New York was getting on, Mr. Mansfield's manager replied that the actor had been approached by several capitalists, but he had refused their offers "simply on account of their wishing to build a theatre for financial reasons only," while Mr. Mansfield is anxious to have a theatre solely on the plane of dramatic art. It is to be hoped that Mr. Mansfield may be approached by capitalists who will build a theatre without reference to pecuniary results.

A METHODIST clergyman in Philadelphia the other day protested against the holding of a conference of his church in a theatre, which he called "the ground of the devil." Without reference particularly to the reverend gentleman's misnomer, it is pertinent to ask whether "the ground of the devil" is not just the place where the minister may win his spurs—or his wings—as the ministry may be?

THE "insane man" who broke into a Salt Lake City theatre the other night and "created great havoc" among the company playing A Trip to Chinatown was evidently a variety-farce author of the West who wished to find a collaborator.

A BOSTON critic thinks that if SHAKESPEARE were here to-day he would rejoice in the modern setting of some of his plays. And no doubt he would be surprised at the acting in some of them.

THE advent of COQUELIN gives rise in certain circles to the question of pronunciation, as it does in others to the question of art.

EVEN Santa Claus carried fewer properties and played a less satisfactory engagement than usual this season.

THE New Year ought to bring a new order of things.

A TIMELY REBUKE.

AFTER members of various professions and arts, who otherwise never would have been publicly known, had either tolerated or been glad of the notoriety that the publication of their names in the schemes of some of the chrome newspapers of New York undertaken to increase circulation, and heralded as "contests" between such individuals to determine who was the most popular, it remained for an actor in one of the German companies in New York to prevent by a Supreme Court injunction the use of his name and personality in an imitative plan by an obscure German paper to determine the relative degrees of popularity enjoyed by players who speak that language in this city.

Judge McADAM, in granting the injunction, remarks that "if a person can be compelled to have his name and profile put up in this manner for public criticism to test his popularity with certain persons, he could be required to submit to the same test as to his honesty or morality, or as to any other virtue or vice he has supposed to possess." And the learned judge draws conclusions from this holding that show his decision to be soundly based.

The flimsy devices of some of the newspapers of this city to curry favor with the public, are a disgrace to what a few years ago was called "journalism."

These devices themselves prove that the papers which resort to them have no legitimate excuse to exist as purveyors of intelligence and "molders of opinion."

All honor to the actor who has protested against and to the judge who has rebuked this cheap and flimsy method of some of the metropolitan dailies.

CLEVERLY INTRODUCED.

A SOCIETY young woman in Camden, N. J., was to have performed a serpentine dance at a church entertainment, but her act was cut out of the programme. The excuse given for this was that her dance was not proper. The young woman alleged that jealousy led to this act of humiliation, and she at once secured the privilege of appearing at a regular theatre for a single performance for her own vindication. She danced in the theatre before a large audience of friends, who applauded her effort, and thus justified herself and discomfited her enemies. All this appears in the New Jersey press with rural earnestness. But the latest phase of the matter is the engagement of the young woman by a "continuous performance" manager in New York.

FOOTLIGHT FUN.

CRUELTY.

"Young Dramatists has been arrested, I hear."
"Yes."
"By whom?"
"The Society for the Prevention of Cruelty to Animals."
"For what?"
"He had just finished a play, and was about to try it on the dogs."—New York Press.

PERSISTENT.

"No," said T. Henry Dutch, the manager, "I can't use your play. It is too long."
"But I was told you ran several theatres."
"I do; but what of that?"
"Can't you divide up the play among 'em?"—Truth.

AFTER THE PERFORMANCE.

FIRST ANTIPOUR—You spoiled the whole show, Haad.
SECOND ANTIPOUR—"How? I thought I did well."
FIRST A—"You did, eh? What the dickens induced you to speak my lines in the third act? The best lines I had, too!"
SECOND A—"But, my dear Jack, I'd forgotten my own. I had to say something."—Harper's Bazar.

IMPARTIAL.

ROSE—How do you like Strivski?
BLANCH—Not at all. Why, in comparison with Padreski he's almost h-headed.—Halls.
"Do you think it right," queried the idiot, cheerfully, "do you think it right to call a box at the opera a music box?"
"Hardly," said the unfortunate who was his friend; "I should prefer to call it a chatter-box."—Chicago Record.

CHANGED HIS LINE.

MENICANT (to actor)—Would you oblige a brother professional to get some food? I used to be in the business myself—contortionist.
ACTOR (giving quarter)—Well, here you are, contortionist.—Pack.

PRACTICE MAKES PERFECT.

ACTOR—He can play "drunken parts" better than any one in the profession.
MANAGER—Yes, but the trouble is he is too fond of rehearsing.—New York Herald.

PRACTICAL PREPARATION.

ALBERT ROSCHUS BOOTHBY (just arrived in Barville)—Why, my little boy, do you throw snow balls so persistently at your fellow street sign?
LITTLE BOY (continuing to throw)—Practice! Just to night's show.—Chicago Record.

PERSONAL.

YORK.—May Yohe has recovered her health and is appearing again in Little Christopher Columbus at the Lyric Theatre, London.

IRVING.—Henry Irving will play his return engagement at Abbey's in March.

NEVILLE.—Richard Neville, who accompanies the Coquelin-Hading company, has been in the city for a fortnight.

ROWAN.—Lansing Rowan had a short holiday in town last week, the Dr. Bill company resting from Thursday to Saturday. Miss Rowan has had two offers to play leading parts in Summer companies, beginning in June.

PALMER.—A. M. Palmer went to Boston on Wednesday to see John Drew in The Butterflies. He returned on Friday.

EDWARDS.—Emilie Edwards' new novel, "A Royal Heiress," will be published in Chicago this week by Charles MacDonald and Company. It is being advertised extensively. Charles Hassenforder recently made Miss Edwards an offer to originate a part in Lillian Kennedy's new play, but she intends to remain in Chicago this season, diverting her time to a new work of fiction and appearing occasionally in concerts.

SLOCUM.—John P. Slocum, manager for Richard Mansfield, was in town last week. He reported that Mr. Mansfield's business had been much above the average this season.

WARNER.—John E. Warner, Abbey, Schoffel and Gran's general representative, has taken apartments up-town. His duties have kept him traveling rapidly from point to point during most of the season.

ALDRICH.—Louis Aldrich is spending the holidays with his family in Boston.

MORRIS.—Clara Morris is passing the holidays at home at Riverdale-on-Hudson. She will resume her tour on Monday at Columbus, O.

GOTTSCHE.—Ferdinand Gottschalk, the clever comedian, who was in Rosina Vokes' company for more than six years, is idle in consequence of Miss Vokes' retirement. He says idleness is a new sensation to him and the novelty appeals to him.

MERRON.—Eleanor Merron is not acting at present, and she is devoting her time to writing a three-act comedy, suitable for a woman star. Miss Merron is an accomplished actress. She was for some time a prominent member of Fanny Davenport's company, and she has also been one of Charles Frohman's galaxy of clever players. While Miss Caplan was abroad Miss Merron acted her parts in the Lyceum Theatre stock company.

KING.—Big Stephen T. King, who will manage Tim Murphy's starring tour next season, tells THE MIRROR that a thirty-two weeks' tour has been booked solid. Mr. Murphy will be seen at the Bijou in this city in September in the new play that Henry Guy Carlton is writing for him. It will be produced elaborately, with a remarkably strong cast. There is ample capital behind Mr. King in his promising enterprise.

DAVENPORT.—Handsome Edgar L. Davenport is featured as Alexis Nannoff, the leading part in Darkest Russia and his forthcoming appearance at the Fourteenth Street Theatre in that sensational melodrama will be seen with interest by many that are interested in his career. Mr. Davenport in the last six years has played sixty parts—an unusually large experience in these days.

BELLINI.—Laura Bellini has just returned to this city from a brief concert tour. She appeared the other night in concert in her native town, Lebanon, O. The occasion was made an event throughout the entire county, where her childhood was passed, and where her parents still reside. She remained in Lebanon to appear on Dec. 25, in conjunction with Milton and Dolly Hobbles, singing between the acts of the drama. Mrs. Nobles and Miss Bellini are sisters.

MILLS.—The statement that Miss Mills has given up burlesque and comic opera is unfounded. Miss Mills, until this season, had no rest whatever for six years and she decided not to act continuously this season and therefore left Henderson's extravagant company before Siskel was put on. She received many beautiful presents from her many friends in the company, including a silver tea service, a silver halle, panel and silver carvers, etc. Miss Mills has built a charming home in Mount Vernon, New York, where she has installed her parents. She is filling special occasional engagements in first-class vaudeville houses. Next season she will appear either in comic opera, burlesque or farce-comedy.

ARDEN.—Several of the daily newspapers did Edwin Arden an injustice last week. They said he appeared in the cast of Eagle's Nest at the Park. As a matter of fact Mr. Arden is a prominent member of T. W. Keene's company. On several nights he has acted Romeo successfully. Mr. Keene remaining out of the bill.

LETTERS TO THE EDITOR.

A PRACTICAL DEMONSTRATION.

SAN FRANCISCO, Dec. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—The value of THE MIRROR as a news circulator for the profession was never better demonstrated than on last Monday when I sent a "wire" to it regarding George W. Purdy having taken Stockwell's Theatre on his own responsibility. On Tuesday Mr. Purdy was flooded with telegrams from your city, asking whether he would recognize existing contracts for future engagements to be played at that house. That is good evidence that THE MIRROR is read and that it fulfills its mission in the dramatic world. Yours sincerely,
HARRY J. LASK.

LATEST AUTHOR OF THE HUSTLER.

HONOLULU, N. Y., Dec. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—I see in this week's issue that Mr. Stevens claims there are three authors for "The Hustler." Lem R. and Scott Marble and himself. Although I do not lay any claim to being an author I have done more in revising the play than any one. We are not playing Mr. Rosen's version of it and have not for the past three years. If there is any credit due Scott Marble and myself should claim it. Whatever Mr. Stevens' intentions are for revising the piece for next season I know nothing, but for the past and present I have been the author of a laugh for The Hustler. Yours, still heartily,
JOHN KANWELL.

DIFFERS FROM MR. BAILEY.

INDEPENDENCE, Ia., Dec. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Perhaps you will think it is not necessary for any one to take up the cudgels in defense of so great a man as Hamlin Garland. I am an Iowa born and raised, and I wish to say that Mr. Bailey does not voice the sentiment of very many Western people.

I have read not only "Main Traveled Roads" but "Jason Edwards" and many of the stories Mr. Garland has contributed to the Century, Short Stories, and other periodicals. His character studies are surely wonderfully natural. He is slightly pessimistic, yet the incidents in the story are not so far removed from many things that happen even among farming people. Although I'll admit there are not many men who, when they persuade the wife to run away with them, gladly take the child along, as Mr. Bailey did. And even so, who can glorify an ordinary farm scene as can Mr. Garland? We have not so many brilliant writers from Iowa that we can afford to speak slightly of one of the best.

Mr. Bailey, to the contrary notwithstanding, there are many Western people who are proud to say Mr. Garland is a Western man, who think Mr. Garland can write a great Western play, and who hope that he will. Very respectfully,
MRS. HUGH MCGIBNEY.

MANAGER SISKEL EXPLAINS IT.

BUSHMAN, Tex., Dec. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of Dec. 25, under the heading "A Texas Pirate," you do me an injustice in stating that I permitted the Leslie Davis Fifth Avenue Theatre Company to play The Girl I Left Behind Me. The truth is that the company distributed flyers on the street announcing that they would play The Girl I Left Behind Me, and I would not permit them to play it; so they substituted another piece.

Now, as to Faust: This company did not even advertise to play either a starred version or any other version, and did not play it in my house with Lewis Morrison as Mephisto, and the theatre was packed to standing room only with people who had, in good faith, come to see Lewis Morrison, and at the last moment I discovered that the company was not with the co., but had gone on to Galveston and left a substitute to play his role. As a matter of course, I was blamed by the audience for something that was not my fault. The only explanation given me was that Mr. Morrison had a cold and did not like to strain his voice, preferring to save himself for his engagement at Galveston, where he played the next night.

It is said that "if any person does you a real injury he will never forgive you for it." Perhaps this is the motive of Mr. Abrams in assailing me through the columns of THE MIRROR.

In justice to myself I respectfully ask that you give space to the above. Yours truly,
ALEX. SISKEL,
Manager Grand Opera House.

FROM ANOTHER POINT OF VIEW.

NEW YORK, Dec. 25, 1893.

To the Editor of the Dramatic Mirror:

SIR.—Although I have read with some degree of interest the several letters emanating from Duncan Harrison and Austin Brecken that have appeared recently in your columns on English versus American Actors, it is not my purpose in this communication to reflect personally or professionally on either. I will take broader grounds—the English public.

Mr. Brecken, in his letter of Nov. 25, published in THE MIRROR of Nov. 25, says among other things: "The people of the two nations have other business on hand than the silly jealousy of one small circle of players of another. And again, 'nationality does not come into the consideration of a performer.' Later, in reply to Mr. Harrison's assertion that, 'there were many cases of the bad treatment of the American actor in England, and the great losses sustained, lack of interest, antipathy, and apathy,' he asserts: 'The facts do not bear out the statement. Speaking from personal knowledge, I am able to give a flat denial to this charge, which would be serious if it were not so utterly untrue.' So far, so good.

I beg to call Mr. Austin Brecken's attention to the following very remarkable extract from the Evening World, of Friday, Dec. 22, the italics of which are my own, and to ask his opinion as to whether it is "serious" or "utterly untrue." "Baily will probably end his London season much sooner than he expected, and return to his native land. A well-known English writer comments upon this, as follows: 'Truly, this world is very small, and human nature very petty. It is needless to discuss the fact that Baily feels his London venture to be something of a mistake. When the company came to set up as permanent rivals the competition of native talent, and the English actor something of a boycott established against them—set open, not assumed, but none the less effective.'"

Assuming the above to be true, for it is fair to believe the editor who made the extract knew his authority, I would like to ask Mr. Brecken whether he regards this "boycott" as an exhibition of English fair play or of insular prejudice, and if it is possible, that while the Americans in the most liberal manner, have been patronizing and supporting five English companies, the English people in the most narrow-minded manner have been boycotting and withholding over the advent of one American company; and if he sympathizes with his fellow-countrymen in the features they must have suffered while waiting in the throes of the patriotic indignation which impelled them to try to rid themselves of "his smothering too close for endurance by 'boycotting' it."

Is not this contemptible? Is not this cowardly? Is it "the fair fight and may the best man win" of which we have heard so much? No wonder the well-known writer declares "human nature very petty," only he should have written it "English human nature." Was it some such exhibition of smallness as this in another and more important quarter that caused Sir Charles Dillie recently to declare: "The most dangerous illusion any inhabitant of the United Kingdom can have is that we are a popular power. We are probably the most unpopular of the great powers."

Did Sir Charles in these few words hold the mirror up to England and reflect, indirectly, the dilatory of a nation that can descend to the boycotting of one company from America, while America shows dollars, not sense, on five companies from England? Very truly yours,
FRANK S. COOPER.

IN THE WINGS.

The cause of almost all the gossip in and about the Metropolitan Opera House the last week was the supper given by Mr. and Mrs. Henry E. Abbey at the Waldorf on Saturday night a week ago in honor of Henry Irving and Ellen Terry, to which were bidden most of the principal grand opera singers as representatives of art, and Mrs. Robert Goetz, Richard Peters, Elliott Gregory and Mr. and Mrs. Reginald De Koven as representatives of society. According to the reports of the affair in the daily papers, it was most delightful, everybody invited was present, and it was, all in all, a graceful linking of art and society. But I am informed that, truth to tell, the singers felt much as though they were animals on exhibition and that the jealousy they cordially reciprocate was not all boiling within. Jean de Reszke was not present, and his brother, Eduard, left shortly after his arrival on account of illness. Calvé did not come until after the supper was well under way, and the various singers of no mean degree who had not been invited have taken the matter much to heart.

Frederic Bryton tells me he has abandoned his project to prevent in Mizoura, by special arrangement with Augustus Thomas and Nat C. Goodwin, in certain sections of the country, and will tour instead in a revival of *Forgiveness*, with Duncan B. Harrison. There is much that is sterling and sympathetic in Bryton's acting.

What's this, I hear? A merry war between the two prima donnas of 1892. It seems that just before the finale of the last act, Theresa Vaughn, who has to leave the centre of the stage to give way to Richard Harlow, did not leave it with her usual speed; Harlow made a remark calculated to hasten her; Miss Vaughn replied, and verbal brick-bats were flung between the two for a considerable length of time. Since then it has been a case of "on guard."

Mr. and Mrs. Abbey, by the way, will sail for England next week. Their departure at the height of the opera season and immediately after the opening of the Coquelin-Hadeng engagement at Abbey's Theatre, is a surprise. All of the attractions under the management of Abbey, Schoeffel and Grau, are now bunched in this city. The natural question in this connection is therefore: What is it that takes Abbey abroad just now? It has been hinted that it is in order to engage a fresh relay of sopranos to put forward in case the grip continues to claim among its victims Melba, Calvé and Eames.

But, in point of fact, Mr. Abbey's departure is not in any way in the interests of grand opera; it concerns comic opera. He will be away three weeks. That will give him just enough time in London to hear Gilbert and Sullivan's latest opera at the Lyric, called *Utopia Limited*. Although he is desirous to secure the American rights to it, he is too shrewd to invest without knowing, by actual observation, what it is. This statement as to the object of Mr. Abbey's trip dies away, of course, with the numerous rumors that David Henderson, John Setson and other American managers have already secured an option on the opera.

Although Calvé and Melba are recovering rapidly from the grip which attacked them last week, the condition of Emma Eames-Storrey is much more serious. I am informed, than is generally supposed by even those that think themselves in the inner circle. The grave feature of her illness is that it involves heart trouble.

Sadie Martinot met with a little accident on Christmas night and it unnerved her. In the *harem scene*, in *The Voyage of Suzette*, in which it is her business to step into a trick cabinet from which she vanishes, she made a mis-step and broke the concealed mirror that makes the illusion. Meanwhile the door had been locked. Miss Martinot pounded upon it and besought those on the outside to release her from the wreck. But she was earned into the wings. The trick was spoiled and so was Miss Martinot's best scene.

Heard that Robert Hilliard and Paul Arthur, who are to close their starring tour this week and return to town, will start out again within a month in a new play called *The Sleep Walker*, which they have bought through Frank W. Sanger.

Jerome Eddy says T. Henry French has cribbed the circus parade in *The Voyage of Suzette* from the parade in *The Country Circus*. As *The Voyage of Suzette* was produced in Paris a year before *The Country Circus* was staged here, it would seem that Mr. Eddy is mistaken.

Henry Gov Carleton sensibly refrained from doing advance work for his play, *The Butterflies*, which John Drew has produced. Mr. Carleton told me, however, that he considered he had put into it his best work. The criticisms so far concur with him.

I must break the painful news that Mary Hampton's chameleon is dead. It passed away at the Hotel Lafayette in Philadelphia two weeks ago, where Miss Hampton was then playing in *Aristocracy*. In life it was attached to a diamond pin which Miss Hampton wore. In death it was laid away, without the pin, in a jewel case and it was given a most impressive funeral. Members of the *Aristocracy* and Bostonian companies were present. The pall-bearers were Captain Charles King, the novelist, and Richard Harding Davis.

At the Lambs' Gambol to be given on Sunday night a burlesque by Sydney Rosenfeld will not be presented, as has been said. Instead there will be acted a parody on Oscar Wilde's *A Woman of No Importance* called *A Lady of No Department*, by Augustus Thomas. This will be the first gambol in

the new clubhouse on West Thirty-first Street.

"At a rough guess," said Lester Gurney, assistant secretary of the Actors' Fund, yesterday, "there are now idle in New York City at least two thousand actors."

The date fixed for the first production at the Broadway Theatre of Greene and Thorne's opera, *The Maid of Plymouth*, by the Bostonians, is a week from Monday. Jessie Bartlett-Davis and Lucille Saunders, who have been alternating as *Alan-a-Dale* in *Robin Hood* will both be in the new cast.

PACIFIC.

A CUBAN ARTIST.

On this page is a picture of Señorita Maria Godoy, an artist noted in Cuba, and destined to become popularly known in this country. She is now under contract at the Eden Musee, where she has distinguished herself by her versatility. She sings with equal facility in pure Spanish and in English. La Señorita belongs to a family noted for musical taste and ability in Cuba. Her father, Dr. José Godoy, was well known several years ago as a buffo singer and composer, and as editor of the Spanish musical paper, *La America Musical*. On her mother's side the señorita is an Agramonte. At the Eden Musee this artist sings character songs with grace and abandon, showing rare humorous and comedy ability. She is a born comedienne, and with the slightest shrug or gesture can add an element of en-

ADVENTURES OF A PROPERTY CAKE.

A despatch from Pittsburg the other day told a strange story about a cake. During the engagement of Mrs. John Drew at the Duquesne Theatre in that city a cake was used in one of her plays. W. S. Ramsay, property man of the theatre, had usually taken charge of the cake at the close of the play to keep it for the next performance, but on several occasions the stage hands had stolen and eaten the cake, making necessary the providing of a new one. Ramsay decided to inculcate a lesson in stage economy, and one night saturated the cake with jalap, confiding his act to one of the employees. This confidant told his fellows what had been done, and consequently the cake remained untouched. The stage hand who told of the property man's scheme was discharged, and in revenge he caused Ramsay's arrest on a charge of attempting to poison the stage staff. An explanation followed.

SNAKE IN A SLEEPER.

While Herrmann and his company were on their way from Terre Haute, Ind., to St. Louis last week an amusing incident occurred. It was on the train at 2 A. M. The snake that Madame Herrmann wears about her neck when doing the serpentine dance she carries in a small box. There was no drawing-room on the train, and the Herrmanns had two sections. They had just closed their eyes when they heard a series of blood-curdling cries. They arose hastily and found a man across the aisle who was white

ABOUT ACTRESSES.

It is said that Nellie Farren has improved in health, but her long illness has left her a wan, feeble, hollow-eyed woman with a look of profound sadness. She is reported to be anxious to undertake high comedy if she ever returns to the stage.

Adelaide FitzAllen has joined the Keene company to play leading juveniles.

The reading recently given at the Medical-Chirurgical College, Philadelphia, by Mrs. Kendal, realized \$225. The Ladies' Aid Society of the Hospital have furnished a room which will be known as the "Kendal Room," and this will be set aside for indigent members of the theatrical profession who may be taken ill in Philadelphia. In addition to giving her time to the charity, Mrs. Kendal assisted in sewing for the inmates of the hospital.

Ada Van Etta, late of the Frederick Warde company, has been engaged to play *Lady Calthorpe* in Mabel Eaton's production of *La Belle Russe*.

James Lawrence Breese gave a tea at his studio in West Twenty-third Street last Tuesday afternoon at which Mme. Calvé was the guest of honor. Among those present were James Brown Potter, Elsie de Wolf, Elisabeth Marbury, Mr. and Mrs. Reginald De Koven, Frederic Baldwin, Mrs. Stanford White, and Mrs. Arthur Sherwood. "Little Anna," aged nine years, the latest recruit to the number of skirt dancers, entertained the company.

Sarah Bernhardt says of her early ambitions: "I had a burning desire to become a nun, and later on I was very near taking the veil. I desired it most earnestly, and as everything I desire comes sooner or later, I am still surprised I have not yet been a nun. When I was told I had a nice voice and recited poetry very prettily, I imagined myself in a cathedral pulpit declaiming to a multitude electrified by my words. From that state of mind to playing tragedy in a great theatre there is but one step. I can truly say I took that step unconsciously."

Louise Beaudet, who has been in Helena, Mont., for several weeks, prosecuting her suit against Daniel Bandmann to recover a share in his ranch claimed to have been bought with the proceeds of the tour which she made with Bandmann through Australia and New Zealand, gave an entertainment at Ming's Opera House in Helena on the evening of Dec. 22. Miss Beaudet sang several songs, recited the *curse scene* from *Leah the Forsaken*, and appeared in *A Happy Pair*, thus displaying her versatility.

The *Musical* Melbourne correspondent writes that Sara Bernhardt drew the third prize of \$1,500 in a big sweep held on the Melbourne Cup.

Anna Belmont, the June of Blue Jeans, is about as energetic off the stage as on it. At present she is spending her spare time writing a story. During the eight weeks that the company will play in and about New York, she will resume her vocal studies under Signor Belani.

Vera Jerome, who played a small part with excellent effect in *The Algerian* when it was recently given at the Garden and Daly's, has retired from the company, not feeling inclined to travel South and endure the fatigue of frequent one-night stands. Miss Jerome, who is a pretty engaging blonde, with a face capable of great dramatic expression, is at present studying a role in a little musical comedy written for her by Howard Paul, who was at one time the manager of the Olympic and Alhambra Theatres, London, and who understands the requirements of the public in the dramatic way better than many men actually engaged in the business. George Augustus Sala once wrote in the *Illustrated London News* that the two most efficient stage managers in London were Sir Augustus Harris and Howard Paul, but the latter gentleman seems to have given up the theatre in a measure to devote himself to journalism.

Marie D. Shotwell resigned her position as leading lady in James O'Neill's company last Saturday night in Pittsburg. "My reason for not continuing with Mr. O'Neill," says Miss Shotwell, "is that I do not care to travel West this season owing to the number of one-night stands." Miss Shotwell left with the regrets of Mr. O'Neill and all the members of the company.

Like many other actresses, Fanny McIntyre, the leading lady, now in Philadelphia, has a fad. She always wears a dagger stuck through the left side of her bodice. Sometimes it is of gold, sometimes of silver. The thought suggested is that she has a secret sorrow.

The meeting of the Professional Woman's League last Tuesday afternoon was devoted solely to the discussion of business matters. The League is looking for a house wherein to establish large and permanent headquarters. The annual elections will take place this month. The treasurer's statement shows the League to be in a flourishing condition. The Boston performances of *As You Like It* will be given this month.

Mrs. Scott Siddons will play the part of the mother in Ibsen's *Ghosts* at the Berkeley Lyceum next Friday. Mrs. Siddons has not acted in New York since she appeared in Harry Saint Maur's version of *L'Aventuriere* at a Palmer's Theatre matinee two seasons ago. She has devoted her talents meanwhile to public readings.

Madame Janansek will deliver an address on the drama before a select gathering at Sherry's during the present month. It will deal with matters of interest concerning the past, the present and the future of the stage.

Mattie Lockette, of the Police Patrol company, made quite a hit in Boston last week. She also appeared at two Sunday concerts.



MARIA GODOY.

joyment to her interpretation. She is handsome as well as talented, and her method is so artistically unique as to lead to the prediction that she will become a great favorite here.

A DISHONEST PROPERTY MAN.

Carl A. Haswin informs *The Mirror* of the dishonesty of a man recently employed by him. According to Mr. Haswin, a man of the name of Thomas S. Hope appealed to him for aid last season when *The Silver King* was at the People's Theatre in this city. The man appeared to be ill, and was very poorly dressed. Mr. Haswin gave him clothing and money, and Mrs. Haswin secured other clothing from the company for him and bought him warm underwear. Mr. Gurney, of the Actors' Fund, was also appealed to in Hope's behalf, and the Fund gave him \$15 with which to go to Cincinnati, where Hope said he lived. He claimed to have been property man for Edwin Arden, but said he had been taken ill and compelled to remain behind in a hospital. Last Fall Hope turned up apparently in good health and full of gratitude, and wanted to go with Mr. Haswin as property man. He was engaged, and for some time held that position with satisfaction to Mr. Haswin, who had such confidence in him that he entrusted the keys of his trunks to Hope. On Dec. 23, at Peoria, Ill., Mrs. Haswin gave Hope \$20 with which to make some purchases. He did not return, and investigation showed that he had also taken from Mr. Haswin's trunk a valuable new overcoat and other garments. He has not since been heard from.

with fear while he tried to repulse the friendly advances of Madame's snake, which had made its escape from the box in some unaccountable manner. When the reptile was securely boxed again the man declared that it was the last time he would ever trust himself in a sleeper. His terror was explained by an empty flask which was conspicuous among his belongings.

MRS. CYRIL NORMAN.

The picture on the first page of *The Mirror* this week is that of Mrs. Cyril Norman, the leading figure in *Blue Grass*. In this comedy Mrs. Norman has won unusual favor for her sympathetic personation of Mary Brand. It is evident that Mrs. Norman is rapidly becoming as great a favorite in this country as she was in England. The Nashville (Tenn.) *Banner* says: "Mrs. Norman was the centre of interest, and right well did she deserve the distinction. She is quite pretty, very sweet as Mary Brand, and gives evidence of unmistakable talent in the many trying scenes of the play."

FALL RIVER LINE.

The Sunday trips of the Fall River Line between New York and Boston, will be discontinued from now until April. On week days only the steamers will leave Pier 28 (old number), North River, at 5 P. M. From the East, Pullman vestibuled express train will leave Park Square Station at 6 P. M., connecting at Fall River with steamer leaving at 7:35 P. M., touching at Newport at 9:45 P. M., due at New York 7:30 A. M.

TELEGRAPHIC NEWS

CHICAGO.

Theatrical Business Brighter—The Holiday Attractions—Hall's Company and Entertaining Company.

(Special to The Mirror.)

CHICAGO, Jan. 5, 1894.

Happy New Year!
It begins to look more cheerful here in a theatrical way, and I have no doubt that business will soon pick up. The Kendals have scored heavily at Hooley's in The Second Mrs. Tanqueray, and they are continuing it this week, opening with a large matinee to-day. Later in the engagement they will revive The Ironmaster, Still Waters Run Deep and A Scrap of Paper, with a new play. The business has been large, and the company is an excellent one, that clever little character actor, J. E. Dodson, doing particularly good work.

At the Schiller Felix Morris has done fairly well in The Rose and The Paper Chase. To-day he opened his second and last week in A Game of Cards, The Vagabond, and his successful new bit, Mosses. He will be followed by Daniel Frohman's new Lyceum Comedy company in The Guardsman for two weeks. Walker Whitcomb appears at the Schiller soon.

Last evening the French pantomimists appeared in The Prodigal Son at the Grand for two weeks, and they made a splendid impression by their artistic work. Edwin Cissy is with them, and the man in advance is my old friend, Colonel Foster, formerly of the Boston Ideas. He, by the way, is the man of whom it was once said that he acquired his title of "Colonel" from the fact that he once drew a sword in a traffic in Louisville. He says he still has the sword.

The new Russell Henderson tace, About Town, which opened its second week at the Chicago Opera House last evening, has been pleasing large audiences. Individual hits have been made by Cottrell, Sweetman, Amelia Glover and Dan Daly. It is a very bright, entertaining and is sure to go.

Over at McVicker's The Black Crook will draw large houses. It will be followed on Jan. 15 by Julia Variano in The Love Chase. On Christmas Day Manager McVicker presented each one of his employees with a turkey, man's size, as has been his custom for twenty-five years. And Christmas at McVicker's did not stop there, for The Black Crook company presented the manager, Lawrence McCarthy, with a handsome alligator hand bag and a solid silver toilet set. "Larry" was completely touched out.

Speaking of holiday gifts reminds me of two sentences I received. One was the usual Christmas card, original as ever, from Gus Williams, and the other a solid card bearing the compliments of the season from William Amos McDaniel, who used to manage Robert Downing and who produced The Summer, by E. B. Pratt and Harry B. Smith. For the latter office he escaped punishment. He says he will mail me the other card next Christmas.

I also received a Christmas communication from John E. McWade, the baritone of Francis Wilson's company, who is now in Philadelphia. He composed it on a small type-printer purchased as a Christmas gift for his son. The letter is not very pretty to look at, but what could you expect from a one-eyed man on a 47-50 type-writer?

Sethers has been doing very well at the Columbia in Sheridan, which opened its second and final week at the matinee to-day. Helen and Hart follow next Sunday evening in The New Idea.

The mother of Manager Will J. Davis, of the Columbia and Haymarket, has been seriously ill for some time at Willowdale Farm. She is eighty-four years of age. Manager Davis is constantly at her bedside.

George Woods, who did such superior piano-work for America at the Auditorium last Summer, has been engaged by wire from Frisco by Manager Henderson as press agent of the Chicago Opera House.

The annual Actors' Fund benefit occurs next Thursday afternoon at the Columbia. Three members of the Kendal company will appear in a little one-act play called A Play in Little. J. E. Dodson of the same organization will do a monologue; Cottrell, Dan Daly, Sweetman, Amelia Glover and C. D. Morris will be seen in specialties; E. H. Sothers and Nina Grace Kimball will appear in a one-act play, there will be an acoustic specialty from the Black Crook, the finale of the first act of Wang will be presented, John Gurnea will have a specialty from Sam T. Jack's, the French pantomimists will appear, and Felix Morris will give Annie Madden Fiske's pretty play, The Rose. On account of a recent engagement Mr. and Mrs. Kendal will not appear.

Openings at the outlying theatres yesterday were Edwin Stevens at Wang at the Haymarket, The Span of Life at the Windsor, Vernon Jackson in Starlight at Hayden's, Hughes Dougherty in Tuxedo at the Empire, Sadie Hadden in A Kentucky Girl at the Clark Street Theatre, Sam T. Jack's holiday extravaganza, A Tender Goose, at the Madison Street Theatre; Will S. Harkins in The Still Alarm at the Academy of Music, Corinne in Hendrik Hudson at the Athamira, stock company at the Standard, and a vaudeville at the Lyceum, T. G. Olympic and Park.

Frank Hall's Casino (formerly Haverly's) has been doing well with cheap prices and a continuous vaudeville show. Max Edwards looks after the front of the house and Billy Rose runs the stage.

Manager J. J. Baylies has closed the People's temporarily at the Madison Theatre, Englewood, is also closed. The drawing the World company (fled to turn up Christmas night, Attorney James E. Purnell is receiver of the Savoy Music Hall (formerly the Grotto) and he has filed a bill to see what right the Second Regiment had to take possession of the

armory. I think he is the man to find this out.

Advices from Denver are to the effect that Bert Coote and his wife, Julia Kingsley, who left here to join Sackett's new stock company, have both scored decided hits.

Rumor has it that Manager H. R. Jacobs will soon have a popular price theatre in the downtown district to compete with the big houses.

Wilton Lackaye sends me all the way from Frisco this bicycle parody on "Daisy Bell":
"Wiltie Bentback, what are ye tryin' to do!"
"Ye get off my track, or I'll run over you!"
"I hab' a stylish carriage,
My mind you may disparage,
But I won't be so rest, so stir your feet,
Or I'll ride over ye!"

[Business of dodging bicycles around street corners.]
He also pastes a "personal" clipped from a Frisco paper, on the sheet, and writes above it: "Don't let Hopper know about this." It reads: "Arrived, Edna Wallace, from Chicago, trance medium," with the number.

John McWade writes me that Ted D. Marks, more spectacular than ever, is in Philadelphia, and that he wears a red scarf in the morning, and a white one at night. I should think the Philadelphians would hate to have Ted there. They can't hear the liberty bell ring.

"Buff" Hall.

BOSTON.

Cartoon's New Play for John Brown—Victory Spectacular—Theatrical Children's Cause.

(Special to The Mirror.)

Boston, Jan. 5, 1894.

Taking the week as a whole, there are changes of bill enough to make Boston theatregoers dizzy in trying to see everything. First comes the engagement of Henry Irving and Ellen Terry, who are to remain four weeks at the Tremont and then return for a week in the Spring. The first week is to be devoted entirely to Becket until Saturday night when Lovers XI. will be given. Next week Henry VIII. will be revived, and this will be followed by the other pieces of Irving's repertoire played here in previous seasons. Prices have been advanced, but in spite of that fact there has been a steady demand for seats. When the sale of seats began on Dec. 26 the management treated the newcomers to a little surprise party. Some men from out of the city had hired messenger boys to look up places at the head of the line so as to pick the cream of the seats to resell at advanced rates, and before the time for opening the window came the long line extended clear through the lobby to the street doors which were then closed to protect those waiting in line from the cold. No more were to be admitted until there were vacancies in the line.

It happened that the speculators were shut out and the messenger boys led the procession for naught, as they were unprepared to buy and their plans were taken by the regular patrons who were standing behind them.

Cartoon's Aunt wishes Bostonians a Happy New Year at the Columbia and promises to stay with us for a long period.

Thomas W. Keene is at the Museum presenting a theatrical repertoire with frequent changes of bill.

Alexander Salvini returns this week to the house where he made his first conspicuous success as a star, and the Grand Opera House opens the year 1894 in an auspicious manner. D'Artagnan, to many his best part, was chosen for the opening night, but later in the week Salvini will give two novelties—Zanar, his new play, and Ray Blac, which he has never acted here.

Effie Ellier in a new play gives us the fifth and last change of bill of the week. The popular actress is at the Bowdoin Square presenting Doris with a company which includes many actors popular here.

This is the last week of John Drew's more than successful engagement at the Hollis Street. He gave the first performance of Henry Guy Carlton's play, The Butterflies, on Tuesday last. The new piece is cast as follows:

Frederick Ousley	John Drew
Andrew Brown	Leona Fisher
Brian G. West	Harry Harwood
Harrington	Arthur Byron
Rose Blisset	Leslie Allen
Edith	Frank E. Lomb
Mrs. Ousley	Mrs. Annie Adams
Suzanne Elise	Oliver May
Mrs. Dorothy Stuart Dodge	Virginia Richmond
Wicks	Maude Adams

The hero is a young man whose indulgent mother allows him to run through his property and to squander her own until she is compelled to enter the services of a parvenu millionaire, Hiram Green, as companion to his daughter. To the millionaire's outrage at St. Augustine comes the hero to find there a young lady whom he had saved from drowning the previous Summer but with whom he has been in love ever since.

But the young lady's mother spurs his attentions, insults his mother and engages her daughter to the millionaire's son. To humiliate Frederick Green has the young man's father come to him for himself and other creditors. But he also brings the summons in a suit to the managing mother from her 400,000.

The young man has been brought to a realization of the condition of affairs by a talk with Green, and the situation of the play comes as he holds in his hands the cheque representing the very last of this squandered patrimony. Thus he hands to the importunate creditor of Mrs. Stuart Dodge rather than have his sweetheart humiliated by having her mother's pecuniary difficulties exposed as publicly as would have been the case had the debt not been paid.

The play ends well. The young man rises to wealth with the rapidity of stage heroes and the mother humiliates herself before him when she learns of his chivalrous conduct toward her.

The play has swift action, varied incidents and brisk dialogue. It is admirably acted by John Drew and his excellent company. Mr. Drew himself displays grace and suc-

cess in his impersonation of the leading part, and the easy humor fits him. Leslie Allen does superbly all that falls to his part and keeps up his reputation of an old Boston favorite. Mr. Harwood plays capital as the millionaire, and Miss Adams displays much delicacy and sweetness.

This is the second week of the engagement of Superba at the Globe. The piece is a revelation this year to those who saw it in former seasons. Hosts of new features are introduced to the great improvement of the show.

Other attractions in Boston this week are: Bijou and Howard, continuous variety; Grand Museum, Katherine Rober in Sea of Ice; Lyceum, Gus Hill's World of Novelties; Palace, City Sports.

It has been definitely arranged that Boston will have its grand opera season after all. The full company from the Metropolitan Opera House will be brought here by Abbey Schoeffel and Gran for the last week in February and the first in March.

Emma Field as Olga in Darkest Russia at the Bowdoin Square has made a great hit.

In the Municipal Court last Friday, George W. Wadleigh, assistant manager of the Venus company, was found guilty of allowing children to dance upon the stage. The complaint was brought by the Society for the Prevention of Cruelty to Children, and the charges were in regard to Regalocita and her two little sisters, who are said to be thirteen, eleven and nine years old, although the officers declare that each is two years younger than is claimed. It was urged by the counsel that the case be placed on file as the company is to leave Boston at the conclusion of this week, but that was denied. At the hearing a week ago it was promised that they should not dance any more, but this promise was broken at the matinee 27. The explanation was this: It was a special matinee with an unusual attendance of women and children. Mr. Wadleigh was absent from the theatre, but Mr. Rice was there and he knew nothing about the decree of the court. Accordingly when the children asked him if they might not dance, he said that of course they might. Mr. Wadleigh knew nothing about the disobedience of the court's order until his return.

Judge Forsyth and the officers had much to say about the "immoral influence of the stage," but the opposing lawyers said that it was infinitely worse for children to be under the immoral influences brought to bear upon little ones who work all day long in stores as cash and bundle girls. The children had the permission of the Aldermen to appear, but the society had remonstrated with the management of the theatre against allowing them to dance and that act had been taken out for a time. Sentence was deferred until 30, when Mr. Wadleigh was fined fifty dollars.

Jan. 5, Boston.

PHILADELPHIA.

Manager Forepaugh to Richard the Stock Company—Grand Holiday Attractions to the Quaker City.

(Special to The Mirror.)

PHILADELPHIA, Jan. 5, 1894.

The Star Theatre tried the experiment last night of opening immediately after midnight. The street was crowded, the house over-filled, and the receipts were \$750.40.

The Grand Opera House has had a fair week with Otis, while it remains another week, opening this afternoon's performance to a good house and large advance sale.

At the People's Oliver Byron in Heart of Africa has a heavy attendance this evening. Dreams, at the Grand Avenue, is holding the houses quite as well as Creston Clarke. Lotta's job, in which Partt Rosa made such a phenomenal success, is on for the week, drawing fully at the opening to-day.

The Park has a splendid week with Gallette in The Private Secretary. The Fencing Master, opening at the matinee to-day, was big. Attendance to-night is to the capacity. Most of the company are local favorites.

Just at the Walnut has not drawn to expectations, although it has shown several large audiences. The second week opened to heavy business this evening, and ought to do well the balance of the engagement.

The feature at the Auditorium was the appearance of Annabelle, in the butterfly, serpentine and sun dances. Reutz-Santley follows, and has the usual holiday crush.

Richard Mansfield at the Chestnut Street Opera House, in repertoire, drew fashionable audiences. Denman Thompson, with The Old Homestead, commenced his run to a packed matinee this afternoon. The house is mainly sold for the week.

Wilson Barrett in repertoire at the Chestnut Street Theatre drew moderately. There seems to be a division of opinion here as to the capabilities of this actor, and it has shown itself more pronounced this time than ever before. Lady Windermere's Fan has a good house for its holiday evening, and there is a good advance sale.

The Seaside has drawn a good business, giving place to McFee of Dublin, which had a large and delighted house this afternoon. The sales are large.

Francis Wilson has things to his liking at the Broad, and continues his success in Erin.

Down on the Farm had a great week at the Standard.

The Vendetta has a fine matinee this afternoon.

Manager Forepaugh has concluded to drop his stock company, and play combinations. The company has received notice to this effect. The production of Faust surpassed anything of the kind ever seen here, and the crowds were continuous. It is on for another week.

The Lyceum, with George Dixon and company had good business. The City Club Burlesque company opened to a great house this afternoon.

Crusiken Lawn drew well at the Kensington, giving place to the Bryant and Richmond team in Keep it Dark. The opening is

fine, and the company one of the best Bryant has ever had about him.

A Nutmeg Match holds the boards at the National this week.

The Star has renewed its lease for three years, showing the faith Managers St. Ormond and Henton have in the establishment. Night performances were given on Christmas Day and four have been given every day since. The doors opened at eight this morning, and eight shows will be given to-day. There are thirty-seven new people this week.

The Bijou had the greatest week in its history. The doors were closed twice on Christmas Day, owing to the crowds. There are forty-one new people opening to-day, and the attendance is to more than the house ought to hold.

Frank Willis, with his Two Old Cronies company, played at the Temple Theatre, Camden, three nights, beginning Thursday. Business very good. Many of his people are new, and the change is decidedly for the better. Manager C. L. Durban, of the Temple, has engaged a stock company and will play every night, beginning Jan. 8. The company is composed of Maud Edna Hall, Lulu Klein, Adele Clarke, Adelaide Adams, Charles B. Welles, Albert Brumby, Charles Plunkett, Arthur F. Buchanan, W. J. Gross, Louis Mitchell. A Celebrated Case will be the first attraction. EDWIN RUSSELL.

CLEVELAND.

The Other Man, Friends, The Scout, and a Vaudeville Company Give Holiday Entertainment.

(Special to The Mirror.)

Cleveland, Jan. 5, 1894.

The Euclid Avenue Opera House was crowded this afternoon and evening to great Charles Frohman's company in The Other Man. Dr. Wolf Hopper next week in Pandorum.

Friends opened a week's engagement at the Lyceum Theatre this afternoon to a full house, and was equally favored at the evening performance. Primrose and West's Minstrels next week.

Jacobs' Theatre was filled to its capacity this afternoon and evening, when Dr. Carver and company appeared in The Scout. The Spider and the Fly next week.

Gus Hill's New York Vaudeville Stars opened a week's engagement this afternoon and evening at the Star Theatre to crowded houses. Irwin Brothers will be the next attraction.

John Brand and Will G. Stewart, late of the Fay Templeton Opera company, are in the city visiting friends.

WILLIAM CRAXTON.

ST. LOUIS.

Manoureen, the Lyceum Company, The County Fair, Bobby Gaylor and The Gypsy King.

(Special to The Mirror.)

St. Louis, Jan. 5, 1894.

Manoureen, with Chauncey Olcott as Terence Dwyer, opened at the Grand Opera House last night.

The Lyceum Theatre Comedy company opened at the Olympic Theatre to-night in Americans Abroad. The Guardsman follows the latter part of the week.

Neil Burgess' County Fair opened yesterday at the Hagan.

Bobby Gaylor opened at the matinee yesterday at Pope's in his reconstructed version of Sport McAllister.

Ronny Rye, with Frank Loece as the star, opened at Maxlin's yesterday.

Reilly and Woods' Specialty and Vaudeville company played to a big house at the Standard yesterday.

W. C. HOWLAND.

PITTSBURGH.

Nat C. Goodwin, The Bottom of the Sea, Percy and West, and Gray and Stephens.

(Special to The Mirror.)

Pittsburgh, Jan. 5, 1894.

Nat C. Goodwin at the Duquesne is enjoying a big business. The Whitney Opera company follows.

The Bottom of the Sea is at the Bijou, and will be followed by J. K. Murray.

Primrose and West are at the Grand, and will be succeeded by John L. Sullivan. Gray and Stephens are at the Harris, and will be followed by The Stowaway.

The Donaldson Specialty company is at the Academy, and Delmonico's at Six at the Alvin. E. J. DONOHUE.

WIZARD SCHAEFER TO ACT.

The champion billiardist, Jake Schaefer, has been engaged by Whitaker and Crossley to appear in their Percy and Harold comedy next season. Mr. Schaefer will teach two of the women members of the company to play billiards, and will also give an exhibition of fancy billiards at each performance. During the scene in the Manhattan Club on ladies' night in the first act, several women will be seen playing billiards with Ward and Volas, who will appear as Percy and Harold. A light portable table will be carried, which will make it easy to introduce this popular amusement on the stage.

A HUSBAND'S WIFE.

While The Girl I Left Behind Me company were playing in Buffalo, recently, Albert Beaumont, the property man, left to pay a short visit to his wife and children in this city. He started on Wednesday night and arrived in New York on Thursday morning, intending his visit to be a surprise. Reaching this city, however, he changed his mind, and sent a messenger to say that he was on the way, and expected to find his wife and children awaiting him on the steps. On reaching the house he was horrified to see crabs on the door. Upon entering, he found that his wife was dead, she having expired the day before, and that one of his children was critically ill.

THE PLAYERS' NIGHT

The fifth anniversary of the foundation of the Players' Club by Edwin Booth was celebrated on New Year's Eve, as usual, by a large gathering of the members in the club house in Gramercy Park. The brief exercises preceding the passing of the Loving Cup were held as usual in the middle hall of the club house, which, long before they began, was crowded to excess.

Just twelve minutes before midnight A. M. Palmer, standing with Mr. Jefferson in front of the great fire-place where on these occasions Mr. Booth always stood, called the members to order and said:

"Gentlemen, I have the honor to present to you, your new President, Mr. Jefferson."

There was a roar of applause as Mr. Jefferson stepped forward, which lasted some minutes. The veteran actor was visibly affected by this warm reception and his voice trembled with emotion as he began his speech, which was as follows:

"Follow-me, I thank you for the honor you have conferred on me. There is nothing which delights an actor more than a good round of applause. It has the double effect of encouraging him and giving him time to collect his thoughts. I could not, however, have you understand that I am not entirely prepared for what I am going to say—that is, I am prepared, but there is such a thing as 'being frightened' and such a thing as 'being frightened'."

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connection with it that happened lately when I was acting in one of the Western plays. I received a letter which ran on to say, as nearly as I can call it to mind, that the writer had been much affected by the play and would like to make me some elegant return for the pleasure he had received. He said: 'My name is Dunk. I am the inventor of Dunk's patent spring bed. Will you kindly allow me to send you one of these beds as a slight token of my gratitude to show my appreciation of your acting. All that I would request of you would be that when you wake up in the fourth act, that you will say, you would have slept much better on one of Dunk's patent spring beds. (Great laughter.)

After quiet had been restored, Mr. Jefferson said: "But it is now upon the stroke of midnight," and taking the Loving Cup handed to him by A. M. Palmer, "let us fulfill the prophecy made by our founder a year ago and drink to the memory of Edwin Booth."

Among those present were:

A. M. Palmer, Judge Daly, Thomas Whiffen, Walter Deane, Augustus St. Gaudens, Frank Sanger, Frank MacLean, Verne Clares, Stanford White, Childs Hanson, Robert Reid, Frederick Remington, Charles Reinhardt, De Wolf Hopper, I. H. Barnes, Commander Cheney, U. S. S.; J. L. Carhart, William T. Stoddard, Samuel Clemens, Alfred Gryme, Parke Godwin, Frank Robinson, Nelson Wheatcroft, Preble Tucker, Henry Hatch, Bonnet Keith, J. P. Storey, Arthur J. Peabody, J. Le Roy Harrison, Edward R. Hewitt, W. A. Wadsworth, Charles Carroll, William E. Scott, William H. H. Crane, Charles Caryl Coleman, Vincent Stannard, Augustus Cook, George B. Parsons, Mark Smith, Louis Aldrich, George Backus, Clyde Fitch, Charles Bowser, C. D. Holden, E. S. Norris, G. G. Haven, W. C. Church, Abram S. Hewitt, J. E. Reed, Simmons, Peter Gilsey, F. W. Zerkman, J. Vincent Serrano, Richard Watson Gilder, Eastman Johnson, William H. H. Crane, Henry Gilsey, Austin Corbin, Francis Luchton, Kenneth Lee, D. W. H. Fraser, Condon, G. Perugini, General Horace Porter, F. Hopkinson Smith, Laurence Hutton, G. N. Bliss, Brander Matthews, Charles Plunkett, John Harper, Theodore Bromley, Everet Jansen Wendell, J. Wells Champney, William A. Coffin, Frank Lyman and Daniel Froman.

MR. IRVING STARR

A large and brilliant audience witnessed the close of the Irving-Terry engagement at Abbey's Theatre on Saturday night, when Olivia was repeated. The almost perfect performance was watched with intense interest, and the proper intervals the applause was enthusiastic. At the close, after repeated recalls of the principals, the audience demanded a speech from Mr. Irving, who said:

"Ladies and Gentlemen: It is impossible for me to adequately thank you for your evidences of appreciation of our work. The most difficult part I find to play is that of the grateful one, before we friends who have steadily followed us, and I assure you that we are most grateful for the continued proofs of your approval."

"Follow-me, I thank you for the honor you have conferred on me. There is nothing which delights an actor more than a good round of applause. It has the double effect of encouraging him and giving him time to collect his thoughts. I could not, however, have you understand that I am not entirely prepared for what I am going to say—that is, I am prepared, but there is such a thing as 'being frightened' and such a thing as 'being frightened'."

MRS. GRUNDY, JR.

Charles Frohman's Comedians produced Mrs. Grundy, Jr., in Washington, D. C., on Thursday evening last. It is a farce comedy adapted by Clyde Fitch from a French piece called Corigan vs. Corigan. Twenty-one characters are employed. The plot hinges on a divorce trial, and while some of the incidents are quite improbable, the piece is said to be quite amusing. The company includes Henrietta Crossman, Margaret Crahan, Joseph Holland, R. A. Roberts, Thomas Burns, Harry Brown, Herbert Standing, Charles S. Abbe, Leo Dietrichstein, T. C. Valentine, Anthony Edlinger, Thomas Fitz Clark, R. G. Thomas, William Levers, Raymond Hamilton, Guy Nichols, Edward Turner, Benjamin Wentworth, Sadie Stringham, Margaret Robinson and Beverly Siggrens.

TOURS CLOSED OR CLOSING

The Eastern Span of Life company, under the direction of H. S. Taylor, will discontinue its tour at the National Theatre, Washington, next week.

Africa, at the Star, will close season this week.

Hillard and Arthur, in The Nominee, are "coming in." They have notified their company to that effect.

The Wicklow Postman will lie off for two weeks, beginning next Monday.

COMING

Vin Mariani is always uniform and reliable, owing to the selection and use of the finest ingredients and to the greatest accuracy in the manipulation. The proprietors especially caution the public to ask for Vin Mariani in order to avoid substitutions of imitations—so-called coca wines—that are worthless and frequently harmful. Vin Mariani has no equal in cases of anemia, malaria, and influenza or "grippe."

Max B. Richardson, the builder and owner of the new opera house, now being constructed at Oswego, N. Y., states that the new house will not be completed before late in the Fall of 1914, and that due notice of the opening of the books will be given through The Mirror. This statement is made in consequence of daily inquiry by the profession for information as to open time for the house.

The Spirit of the Times publishes an unusually interesting holiday number, whose strong features are a number of admirably written short stories. Richard Mansfield tells "The Simple Story of a Yacht," Patience Stapleton is posthumously represented in "Mister John," Henry Irving relates a practical joke played in Glasgow where he and J. L. Toole were acting together; Edward S. Willard has a "Chat About Dogs," Stephen Fiske describes how "The Henrietta Won," and there are scores of other good things in the pages of this holiday issue of a paper that is always a credit to dignified and able journalism.

Grand Opera House, Decatur, Ill., will give a reasonable guarantee to a good opera company for one night.

CHRISTMAS TOKENS

Among the Christmas presents most prized by Colonel T. Allston Brown is an English plum pudding, sent to him by his old friend, Tony Denier, the ex-clown.

Mr. Rhea received from her company a magnificent gold watch. The presentation was made before the audience after the third act of Josephine by W. S. Hart, who delivered some rhymed words that brought down the house and won three curtain calls. Mr. Rhea was so overcome that she could only exclaim: "Ring down, and I shall cry."

Manager Charles Henshaw, of the Lyceum Theatre, Cleveland, received a pair of gold sleeve-buttons from his employees on Christmas.

Patti presented Howell E. Clarke, of her company, with a diamond scarf pin on Christmas.

Ollie Hagan, of St. Louis, received from his orchestra a handsome silver and cut-glass ink stand, and the attachés of Pope's Theatre gave him a gold-headed cane.

After the performance of A Railroad Ticket in Toronto on Christmas Manager Will Freeman was called to the stage and was presented by his company with a handsome gold watch, studded with diamonds. Arthur Moulton made the presentation speech. Edward G. Cooke, the advance representative of the company, had in the meantime ordered an elaborate spread at the Rossin House, to which the entire company adjourned, joined by Manager Morris and Treasurer Samuel, of the theatre. J. M. Hyde, of Leavitt's Spider and Fly, and Smiley Walker, of Sol Smith Russell's company. A most enjoyable night was spent.

Lincoln J. Carter's Northern Tornado company celebrated Christmas at Buffalo with an elaborate wine supper served after the performance at the Mansion House. Mr. and Mrs. Carter were present, having come on from Chicago for the event. Gifts were exchanged by members of the company, and speech making, merriment and song prevailed until the morning. Lou Blanden was unanimously chosen as the company's poet for the rest of the season, his effort, entitled "The Return," having won this honor.

Evelyn Gordon's company passed Christmas eve at Harvard, Ill., and were tendered a banquet by the fire department of that place, under whose management they played. Numerous Christmas presents passed between the members of the company.

Baby Sinner's compliments to the children of the profession are conveyed in the following:

ALBANY, N. Y., Dec. 24, 1913.

DEAR MAMMA: Little Baby Sinner, of the J. K. Kismet company, wants you to let the children of the stage know what a very lovely Christmas she had on the road. As she could not be present at their Christmas tree, she had one of her own, which, decorated and lighted up, was just beautiful. She had so many presents that she had to get them in a big box and send them to her home in New York. 'Cause if she took them along they might charge extra baggage. She has kept out a lovely little to be a little mother to. Santa Claus was never quite so good to her; and she hopes all the little ones are as happy as she. And please tell them she wishes them the very best compliments of the season from Baby Sinner.

Sandow, the strong man, now appearing at Koster and Bial's, gave a Christmas tree party on Christmas eve at his apartments. He bought the tree himself and attached the candles and trinkets. He invited several of his neighbors' children, his personal manager, and a few friends, and was as happy as a child when the parcels of presents were opened.

The members of Dan McCarthy's company received many handsome presents on Christmas. Mr. McCarthy surprised his manager, William H. Sherwood, with a gold watch, chain and Masonic charm costing \$225, and little Mabel Saunders, who has made a hit in the "tumbling act," received many tokens of the day.

Clarence Bennett, of the Bubb and Bennett company, acting on behalf of that organization, presented Manager Bubb with a diamond ring valued at \$235 on the stage at North Adams on Christmas night.

C. L. Walters, the Police Patrol's acting manager, received from the members of the company an ivory-handled umbrella with his initials inlaid in gold. During the day Mr. Walters sent invitations to the donors and also to John Ward, of Ward and Vokes, to a banquet at the Hotel Creighton, in Boston, after the performance. Speeches, songs and recitations were given. Those present included Clarence Arper, Harry Adams, Fred Truesdell, Thad Adams, J. Fleming, Mattie Lockette, Tiny Burton and others. Harry Adams, of this company, was presented with a meerschaum pipe by the company.

Mrs. Jennie Kimball and Corinne celebrated Christmas at the Auditorium Hotel, Chicago, where they entertained many friends. Corinne as usual received many and valuable presents, which were of double significance, as her birthday falls on Christmas. From every part of the United States and Canada came tokens of esteem. The managers of the hotel presented her with a decorated birthday cake inscribed in gold and silver. Among the other gifts were pigeon-blood ruby earrings, surrounded by diamonds; a sword pin set with sixty-four diamonds and two rubies in the hilt, a diamond pin designed as a true lovers' knot, a gold chateleine, with diamond settings; a gold bon bon box inlaid with diamonds, a gold pen and pencil inlaid with diamonds, rubies and sapphires; a gold enamelled jewel case; a solid silver champagne set, with gold trimmings; a large gold-mounted lizard-skin pocket-book, card-case and work-box combined; four point-lace handkerchiefs, and many other valuable articles. Mrs. Kimball received many gifts, among them a diamond aigrette for the hair, a solitaire diamond bracelet, a set of silver orange holders inlaid with gold, a magnificent pearl and gold pin, and a number of beautiful boxes.

The members of The Police Patrol company, which played at the Grand Opera

Only a Step

from Weak Lungs to Consumption, from Depleted Blood to Anæmia, from Diseased Blood to Scrofula, from Loss of Flesh to Illness.

Scott's Emulsion

the Cream of Cod-liver Oil, prevents this step from being taken and restores Health. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Borne, N. Y. A-I Druggists.

House, Boston, last week, enjoyed a dinner in the rooms of the Delmonico Club, New Creighton Hotel, in that city, given by Manager C. L. Walters on Christmas Eve. John Ward was the special guest. Manager Walters, who presided, received a gold-headed umbrella, and Henry Adams a meerschaum pipe.

Jessie Bartlett Davis presented an ebony violin, diamond tipped, to Samuel Studley, musical director of The Bostonians, on Christmas, and Mr. Studley has since then been directing the orchestra with it.

F. E. DeLoe, business manager of the Grand Opera House at Madison, Ind., received a handsome diamond ring from the attachés of the house and a number of friends on Christmas Day. Phil Peters made the presentation.

Patti had a Christmas tree in her private car, en route from Indianapolis to St. Louis. There were presents for all the members of her company, in the form of jewelry.

Lincoln J. Carter gave the members of his Northern Fast Mail company a supper at Rome, N. Y., on Christmas night. There were speeches and toasts, which proved Mr. Carter's popularity with his actors.

Managers Sinn and McCutcheon, of Brooklyn, presented each of their employees with a turkey as a Christmas gift.

Manager McCutcheon, of the Grand Opera House, presented a pair of diamond sleeve-links from the attachés of the theatre on Christmas Eve.

After their last enjoyed the performance by Professor and Mrs. Herrmann at the Grand Opera House, St. Louis, on Christmas, she went behind the scenes and presented to Mrs. Herrmann, who a serpentine dance she had greatly enjoyed, a diamond brooch which she took from her own neck. The brooch contains several diamonds bordering an immense India topaz. In the evening Professor and Mrs. Herrmann dined with Patti and Nicolini at the Southern, and when Herrmann arrived at the theatre, after dinner, he found a large oil painting of Patti intended for a gift to him.

NOT THE LESSEE YET

There was a report last week, which was mentioned in The Mirror, that Marshall Mallory has secured a new lease of the Madison Square Theatre for a term of ten years. The Mirror has the best authority for the statement that the report has no foundation in fact—or, at least, that it had none at the time the report was circulated.

CUES

Robert Hilliard and Paul Arthur will soon produce The Sleep Walker, by C. E. Abbott, the rights to which they have purchased from Frank W. Sanger. John Morris will come from London to rehearse the comedy.

George W. Ripley has closed the Opera House at Homer, N. Y., on account of bad business. He is now managing Prof. H. D. Rumer in his illustrated tour of the world and World's Fair.

It is not definitely settled at what theatre Nino's Venus will be seen, but the probability is that it will come to the Casino.

James Horne will play Captain Temple in The Sudan at Forepaugh's Theatre, Philadelphia next week.

Sciorita Maria Godov, the artist now at the Eden Musee, whose picture is printed on another page of The Mirror, received her vocal training from her father, whose prominence as an artist is mentioned in the sketch of La Sciorita.

The sisters Leigh have resigned from Bessie Bonelli's company to join John T. Kelly.

Anna Robinson originated the part of Clothilde in Mrs. Grundy, Jr., last Thursday in Washington. Charles Frohman sent Miss Robinson to play the part and Louise in The Other Man owing to the illness of her sister Margaret. Miss Robinson has been very successful in both pieces.

W. W. Freeman, manager of A Railroad Ticket, has contracted with Sol Stone, the lightning calculator, to visit Africa. Edward G. Cooke will probably go in advance.

Robert Tabor left the cast of A Woman of No Importance at the Fifth Avenue Theatre last night. John T. Sullivan will succeed him as Gerald Arbuthnot, beginning this evening. Charles Coghlan will replace Maurice Barrymore as Lord Illingsworth on Monday. Mr. Coghlan has been rewriting and reconstructing the last act of Wilde's play.

Will F. Phillips and Virginia Russell, both of The Midnight Alarm company, were married by the Rev. Robert F. Sample in the Twenty-third Street Presbyterian Church, New York city, on Dec. 26.

Leading citizens of Philadelphia tendered a dinner to Francis Wilson at the Union League Club in that city last night. Mayor Stuart presided.

Ida Jeffreys-Goodfriend will play the part of Mrs. A. (ing in Ibsen's Ghosts, which will be produced at the Delacorte Lyceum on Friday afternoon. Mary Shaw was originally cast for the part, but resigned it. Then Mrs. Scott-Baldwin transferred it, but because it will be Mrs. Jeffreys-Goodfriend's first regular appearance in four years, her last engagement was in support of Richard Mansfield.

L. A. G.—His address is 47 W. 24th st., N. Y. C.

NEVER - Charles Meyer, in San Francisco, on D. C.

Street, New York.

Open for special lengths, cements for balance of season.
Address: Birmingham.

"South Before the War" Company.
Address Unknown.

NEW YORK THEATRES.

PALMER'S THEATRE

Evenings 8:15. Matinee Wednesday and Saturday.

Crowded With Holiday Novelties.

RICE'S

Surprise Party.
The Up-to-Date Attraction.
The Sparkling Novelty.RAINET and PELUGER'S
Effervescent Extravaganza.
More Captivating Than Ever.

1492

20 Souvenir Night, Jan. 22.

EMPIRE THEATRE

Broadway and Fortieth Street.
Evenings at 8:15. Matinee Wed. and Sat. at 2.
To Night: First Production.

CHARLES FROHMAN'S CO.

In Sydney Grundy's Drama.

SOWING THE WIND

GRAND OPERA HOUSE

Twenty-third Street and Eighth Avenue.
Evening at 8. Matinee Wednesday and Saturday
at 2.

THE HUSTLER

Next Sunday—Prof. Cromwell's Lecture.

BROADWAY THEATRE

Evenings at 8. Matinee Saturday at 2.
Mr. T. H. FRENCH, - - - Manager
Handsomest and Safest Theatre in the World.

THE BOSTONIANS

In De Koven and Smith's successful Opera.

ROBIN HOOD

STANDARD THEATRE

J. M. Hill, - - - Manager
FOURTH IMMENSE MONTH.
Matinee Wednesday and Saturday.

CHARLEY'S AUNT

Direction of CHARLES FROHMAN.
Evenings at 8:30. Matinee at 2:15.

CASINO

Broadway and 30th Street.
Evenings 8:15. Saturday Matinee 2:15.
CABARET AND LEISURE, Lessees and Managers.

A GLORIOUS LILLIAN RUSSELL

Triumph
Sings 4 Weeks in
advance.
THE PRINCESS
NICOTINE.
By Charles Alfred Byrne and
Louis Harrison. Music by
William Furst.

LYCORN THEATRE

4th Avenue and 23d St.
DANIEL FROHMAN, - - - Manager
Evenings at 8:15. Matinee Thursday and Saturday
at 2:15.

PINERO'S GREATEST COMEDY.

SWEET LAVENDER

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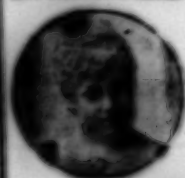
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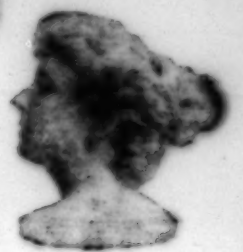
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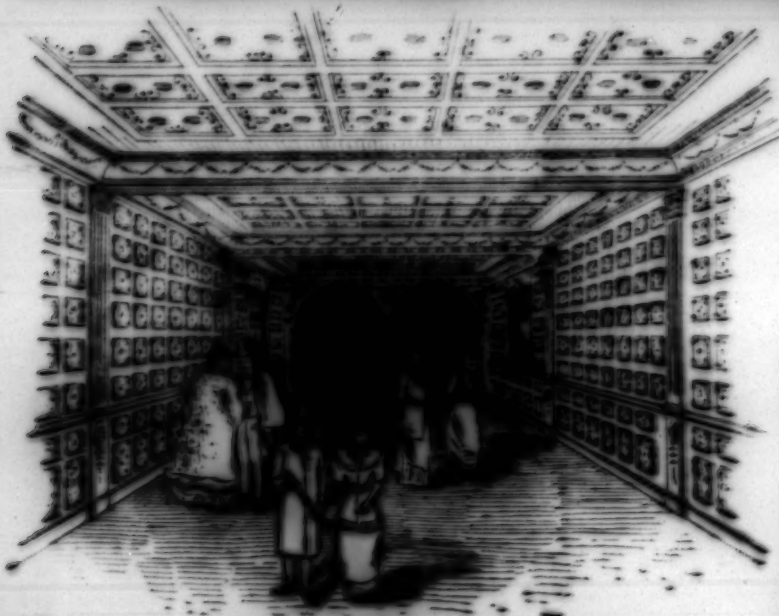
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